Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 9, 1963

Mr. John Cook
130 East 2nd Avenue
New York, New York

Dear John:

At last our photographer sent us the two prints we ordered and these are now enclosed. It will not be necessary to send one to me as we have it in our records. You may mention that when you send the photographs to the Healers Association.

Mr. Hermann Williams, the Director of the Corcoran Gallery is coming to the gallery on Wednesday and I will show him a photograph for his approval, but I am convinced that the Corcoran will be delighted to accept this very outstanding sculpture for the permanent collection. However, I will advise you accordingly.

Sincerely yours,

TOH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Colin reported the request received from one of the London galleries, which is frequently called on for assistance in connection with appraisals, as to whether it might become an associate member of the Association. The question of such possible foreign associate memberships was discussed and it appeared to be the consensus that such a procedure might involve difficulties with foreign dealers, not invited to such associate membership, and that it would be better to avoid such complications.

Mr. Colin reported a request from the Archives of American Art for a contribution by the Association to the Archives' activities. A discussion developed and there was unanimous agreement that the Association as such should not make such contributions but that contributions to other philanthropic activities should be made by such of the individual members as desire to do so.

The suggestion was made and was agreed to that in the future, the Board of Directors circulate among the members the names of dealers which the Board is considering for membership so that the views and comments of members generally could be procured in advance of the election of members.

Because of the lateness of the hour, it was agreed that a discussion of possible changes in the Summer Exhibition would be laid over until a subsequent meeting.

The Annual Meeting of Directors of the Association was held on the following day, Thursday, October 29, 1964 at 5:00 p.m. All of the newly elected Directors with the exception of Betty Parsons and Boris Mirski were present. The newly elected officers were:

Pierre Matisse	-	President
Klaus G. Perls	-	Vice President
Eleanore B. Saidenberg	-	Vice President
Eugene V. Thaw	-	Secretary and Treasurer

Ralph F. Colin
Administrative Vice President

RFC:jl

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ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York 22, N. Y.

November 11, 1964

NOTICE TO MEMBERS RE PROPOSED NEW MEMBERS

In accordance with the suggestion at the Annual Meeting of Members, the Board of Directors has instructed me to notify you that at its meeting on October 29, 1964, consideration was given to the election of the Bodley Gallery of New York and Valley House Gallery of Dallas, Texas as members.

Comments are invited from members. It is suggested that comments be made promptly so that they will be available to the Board for its next meeting on Friday, November 20.

Ralph F. Colin
Administrative Vice President

RFC:jl

ARCHIVES OF AMERICAN ART

Donee's Name: FLEMING MUSEUM
Address: UNIVERSITY OF VERMONT, BURLINGTON, VT.

Date of gift or proposed gift: SUMMER 1964.

Name of work: ~~[illegible]~~ "Farm Scene", 1922

Artist: YASUO KUNIYOSHI.

From whom purchased: PROBABLY DANIEL GALLERY
City (if not New York):

When purchased: ?

Purchase price: ?

Medium: (Underline or fill in one)
PAINTING-Oil-Water color-Pastel-Gouache-Other_____
DRAWING-~~Pencil-Crayon~~-Ink-~~Other~~_____
SCULPTURE-Bronze-Stone-Wood-Other_____
GRAPHIC-Lithograph (Blk & White, Color)-Etching-Other_____

Support: (Underline one)-Canvas-Paper-Wood Panel-Other_____

Dimensions: Height 12 1/2 inches; width 18 1/2 inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: "~~[illegible]~~ Y. Kuniyoshi 22"
Face (underline two): Upper, lower, right, left, center, "Y. Kuniyoshi 22"
other_____
Reverse (Describe):_____

Quote, describe, and state location of any other inscription:

For Sculpture, Cast No._____, Edition size_____

Condition:

*Former Owners: (Dealers and collectors)

THE ARTIST.
DANIEL GALLERY.

*Exhibitions:

*References in Publications (Books, Magazine Articles, Exhibition Catalogs, etc.)

Note: If space is insufficient, please supply information on additional page.

$7500 12/4/64

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MIAMI MUSEUM OF MODERN ART

NORTH BAYSHORE DRIVE
AT 20TH STREET
MIAMI, FLORIDA 33137

TELEPHONE FRANKLIN 3-8898

BERNARD DAVIS
President

JOHN WRIGHT BURNS
Vice-President

RICHARD J. McCOWAN
Vice-President

ALEX A. RENAULT
Vice-President

MRS. CHURCHILL WILLIAMS
Vice-President

FRANCIS M. MILLER, ESQ.
Legal Counsel

MISS CREELMAN ROWLAND
Director

Chapter Member
THE AMERICAN FEDERATION OF ARTS

Member
THE AMERICAN ASSOCIATION OF MUSEUMS

Member
SOUTH-EASTERN MUSEUMS CONFERENCE OF
THE AMERICAN ASSOCIATION OF MUSEUMS

Member
FLORIDA FEDERATION OF ART

Associate Member
THE INTERNATIONAL COUNCIL OF MUSEUMS
Maison de l'UNESCO, Place Fontenoy, Paris 7e

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November 13th, 1964

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51 Street
New York, New York.

RE: FINE ARTS STAMP

Dear Edith:

I don't know whether you are aware of the fact that the Fine Arts Stamp will have a small reproduction of an abstract design (or fragment of it) by Stuart Davis.

For a number of years I was a member of the Stamp Advisory Committee to the Postmaster General and due to the fact that this is the first abstract design stamp ever issued in the United States and probably in the world, I requested permision from the Postmaster General to have an exhibition of the accepted and rejected designs and other related data from the Bureau of Engraving and Printing.

I'll have a small exhibition in the Museum, probably the day after the 1st. day of sale in Washington D.C., which will be on December 2nd. and though time won't permit me to borow the original paintings by Stuart Davis, I have several copies of the book on him and it will make a sufficently interesting show.

I feel you should be informed regarding it and if you have any suggestions I'd be glad to hear from you. With kindest personal regards, I am

Sincerely,
Miami Museum of Modern Art

Bernard Davis, President

BD:kp

6/15 for Bumps San Francisco

watercolor on paper	1373A	SONG OF THE SHEPHERD	
FRACTUR	1466	DITTELFINKS, 1841	Barbara Ann Propts
watercolor on paper	1316	JANE, c. 1815	Wm. Urich
oil	1778	Woman Cyrus Young Family	M.K.Prior
oil	1779	Man Cyrus Young Family	M.K.Prior
w/c on paper	1712	WOMAN WITH PARASOL c.1800	attributed to Samuel E. Stettinius
"	1023	INFANTRYMAN OF THE 17th Regiment	Anonymous
"	977	THE SECRET	"
"	22	NEW ENGLAND WIDOW M.P.	"
copper	1797	COW - WEATHERVANE	
metal	1630	SILHOUETTE ROOSTER weathervane	
watercolor on paper	1143	STILL LIFE WITH WATERMELON	
painting on velvet	## 80	WISTARIAS BOWL OF FRUIT	($350.)

substituted for #19 with same title

Rec'd L. Abramson
Berkeley Express & Moving Co.

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rice to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DR. IRVING LEVITT
24535 NORTH CAROLINA DRIVE
SOUTHFIELD, MICHIGAN 48075

Nov. 6 — 64

Dear Edith

Enclosed is check on acct
Shirley and I were in
my — I arrived late Oct 25th
I on the afternoon of the 26th,
my partner phoned that
I had taken ill, so I was
back in Detroit in less than
24 hrs. — instead of a week
there.

will see you next time

Irv

ARCHIVES OF AMERICAN ART

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Vineyard Haven
Martha's Vineyard
Box 731 Mass
November 11, 1964

Dear Mrs Halpert:

On reading the newspaper article of Stuart Davis's death this summer, I noticed you were his agent.

I have five of Stuart's paintings which he did in 1920. My husband was a composer and wrote a ballet, and Stuart painted the pictures depicting the story of the ballet.

If there should be an exhibition of his paintings would you like me to loan them for the exhibition

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

November 17, 1964

Mr Sandy Rosenblum
HINKHOUSE, Inc
121 Varick Street
New York, N. Y. 10013

Dear Mr Rosenblum,

Enclosed please find a sample card which will guide you in the selection of a type face for our announcement. The actual copy must read as follows: (in raised lettering)

Mrs. Edith Gregor Halpert

takes pleasure in announcing

the appointment of

DONELSON F. HOOPES

as Assistant Director of

The Downtown Gallery

32 East 51st Street

New York

Please note that the size and weight of the card stock must be the same as the sample. The card must not have a panel treatment, but be plain, as the sample. The color of ink must be black. We will require 2000 cards with envelopes. This is a rush order, and we would appreciate delivery at the earliest possible date.

Sincerely,

Donelson F. Hoopes

Donelson F. Hoopes
Assistant Director

DFH:s

AMERICAN ASSOCIATION OF MUSEUMS
Headquarters at 2306 Massachusetts Avenue, N.W., Washington 8, D. C. HUdson 3-3381

Editorial Office

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 20, 1964

Mrs Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, NY

Dear Mrs Halpert:

In looking through my files I came across your letter to Mr Patterson written February 10 regarding "Business Buys American Art."

I know how busy you must be at this time of year, but we would still be interested in an article from you discussing the impact this practice will have on museums. I would leave the length of the article entirely up to you -- our usual features run about 4,000 words, however. Illustrations always help.

Now that you have been lucky enough to obtain the services of Mr Hoopes, perhaps he could help you. He's a fine writer.

I look forward to hearing your reaction.

Cordially,

N Carl Barefoot, Jr
Editor

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NEW YORK STATE COUNCIL ON THE ARTS

November 5, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Now that the first year of the New York World's Fair and the Council exhibition, The River: Places and People are a thing of the past, plans are underway for an equally fine sequel next year. Because of the cramped quarters this year, the State is adding a third room to the gallery area in the Pavilion. The extra space should provide a much better display area for next year's show: The City: Places and People.

Shortly after the first of the year, I will contact you regarding the specific date in early April on which we would like to have the following paintings picked up by Santini Brothers:

Charles Demuth, Purple Pup # 1
Arthur Dove, 10¢ Store, Woolworths
Arthur Dove, The Critic
Arthur Dove, George Gershwin - Rhapsody in BlueII
John Marin, Weehawken Sequence, 1903-04
John Marin, Related to Brooklyn Bridge, New York 1928

The Council is particularly pleased that you have consented to lend your paintings for the 1965 Exhibit. I am sure you will feel that they are in distinguished company.

Sincerely,

John B. Hightower
Executive Director

JBH:sg

NELSON A. ROCKEFELLER—GOVERNOR SEYMOUR H. KNOX—CHAIRMAN HENRY ALLEN MOE—VICE-CHAIRMAN
REGINALD ALLEN CASS CANFIELD ANGUS DUNCAN THEODORE M. HANCOCK
MRS. W. AVERELL HARRIMAN WALLACE K. HARRISON MISS HELEN HAYES LOUIS CLARK JONES
DAVID M. KEISER RICHARD B. K. McLANATHAN ALFRED J. MANUTI RICHARD RODGERS LEWIS A. SWYER
JOHN H. MacFADYEN—EXECUTIVE DIRECTOR 250 WEST 57TH ST., NEW YORK 19, N.Y. JUdson 6-2040
WILLIAM HULL—ASSISTANT DIRECTOR 210 HILLS BUILDING, SYRACUSE 2, N.Y. 422-5323

November 19, 1964

Mrs. Lee Lester
5440 Vicaris Street
Philadelphia, Penna. 19128

Dear Mrs. Lester:

Thank you for your letter.

Mrs. Halpert would like very much to see the painting you have if you plan to be in New York in the near future. Unfortunately, there just isn't time for her to arrange to go to Philadelphia again.

It would probably be best to let us know ahead of time when you are coming so that Mrs. Halpert will be sure to be here to see the picture - and you.

We look forward to meeting you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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F

Gump's

November 10, 1964

Name: The Downtown Gallery
Address: 32 East 51st Street, New York City
Attention: Mrs. Edith Halpert
How ship: Express Collect
Insurance: net valuation
Premium payable by consignor
Terms: net - consignment

Artist	medium	title	price	
Robert Harvey	w/c	Near the Farm	95.00 ✓	160
"	w/c	The New Runabout	95.00 ✓	160
"	oil 12"x12"	In Egypt 1936	140.00 ✓	700
"	oil 12"x12"	Es and Landy, Egypt 1936	140.00 ✓	700
"	oil 12"x12"	Cousin Bill and Sally	140.00 ✓	700

NET [redacted]

November 10, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith,

As you see I have added one more small painting making the total five, which I hope is O.K.. I had hoped that there would be some small earlier oils in color. Unfortunately, there just are not any available.

From the way 'The A B C of Collecting' has been selling, it would appear the West IS interested in art!

Hope to hear from you soon. Until then my best regards and stay well.

Sincerely,

Helen Hemingway
Director
Gump's Gallery

enclosures: consignment slip and biography of Robert Harvey

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Sale

November 4, 1964

Mr. H.T. Bonnstetter
c/o H.L. Rust Company
1001 19th Street, N.W.
Washington, D.C.

Dear Mr. Bonnstetter:

This letter is to confirm our telephone conversation of yesterday concerning the three paintings which are being shipped to the National Collection of Fine Arts for consideration of purchase. They are:

Medium	Artist	No.	Title	Price
W.C.	John Marin	D3	The Sea, Maine 1921	$500.00
Oil	Arthur Dove	40/02	A Few Shapes 1940	3800.00
Colored Lithograph	Stuart Davis	23	Watail Study for "Cliche"	175.00

* does not include frame

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York
ATT: Edith Halpert

It is likely that Santini Brothers will pick them up today. I have advised the Director that the fine arts all risk policy ("wall to wall" coverage) will most likely be with Aetna Casualty and Surety Company and cost approximately $20.00 from the present date through December 15, 1964.

Sincerely,

Harry Lowe
Curator of Exhibits
National Collection of Fine Arts

CC:
Mrs. Halpert, Dr. Scott, Miss Weiss, Mr. Lowe, NCFA READING FILE

HLowe:bs:11/4/64

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Alemann Films

DOCUMENTARY AND EDUCATIONAL FILMS

P.O. BOX 76244
LOS ANGELES 5, CALIFORNIA

D/c vault DG

November 18, 1964

The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Sir:

We are producing a 16 mm educational film for school use, which will be the fourth release from our award-winning series HISTORY THROUGH ART. Our new film is entitled:

20th CENTURY ART
A BREAK WITH TRADITION

We would be greatly obliged to you for granting us permission to include a photographed reproduction (which we have available) of the following painting from your Collection:

MAX WEBER "SEEKING WORK" 1938

The proper credit line will appear in our study guide, which accompanies each showing of the film. We shall, of course, be happy to forward you copies of this brochure upon completion of the film.

We are very grateful to you for this courtesy.

Sincerely,

Johanna Alemann

Johanna Alemann

JA/bn

ARCHIVES OF AMERICAN ART

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November 4, 1964

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Miss Halpert:

I am greatly interested in exhibiting the Osborn show here at The Contemporary Arts Center during the month of December.

If this is at all feasible, I would appreciate your sending all pertinent information, such as, the size of the show, if the works are matted, framed, etc.

Realizing that time is short, I look forward to hearing from you at your earliest convenience.

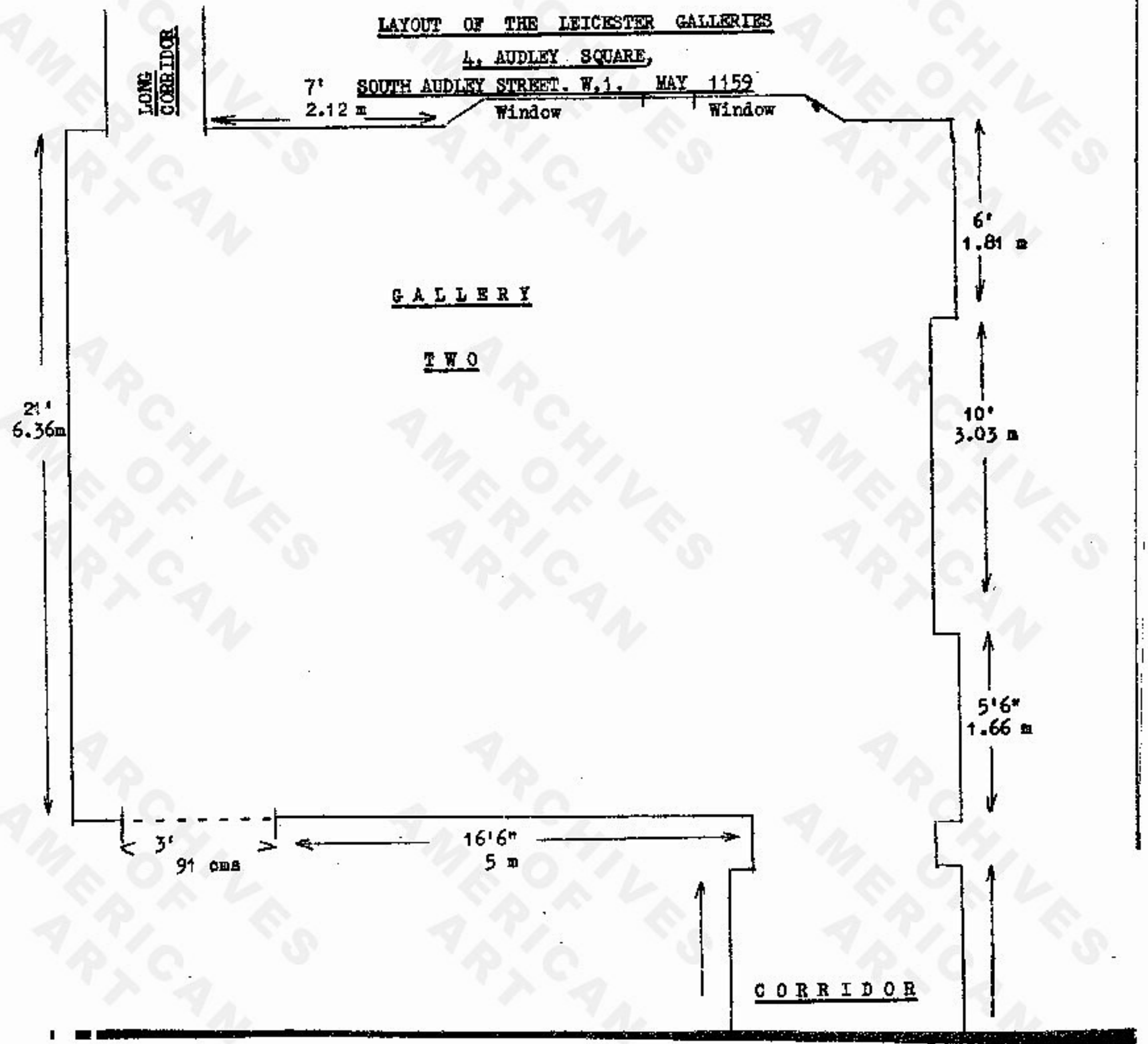
Yours truly,

WILLIAM A. LEONARD
Director

WAL:sc

P.S. Our new address is: 113 W. Fourth Street, Cincinnati, Ohio 45202

Noted



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November 24, 1964

Mr. William H. Jordy,
Professor of Art
Brown University
Providence, Rhode Island 02912

Dear Mr. Jordy:

Please accept my apologies for being so late in replying, but your letter was inadvertently misplaced by a new employee. However, since the exhibition is scheduled four months hence I don't suppose that the slip-up is very serious.

A very complete and inclusive memorial exhibition is now being planned for Stuart Davis with the likelihood that it will open in April. We should know within a week or so the exact period for which it is scheduled and what specific paintings are being chosen from museums, collectors, and the gallery. If your intention is to borrow only one example there should be no problem and I can assure you that we will be glad to cooperate although I'm rather startled that only one of the artists whose names are listed at the bottom of this letterhead has been selected by the committee as the majority have been recognized as the progenitors of much of the art that is being created currently. Incidentally, it may be of interest to you that Niles Spencer was born in Rhode Island and attended the Rhode Island School of Design. He is represented in more than forty museums and has had one man shows at the Museum of Modern Art and in many others throughout the country. As soon as I hear from you regarding the number of paintings you desire and ascertain the exact date of the memorial exhibition I will communicate with you so that we can arrange a specific appointment at the gallery.

Sincerely yours,

jwd

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November 11, 1964

Miss Violet Hayden Dowell
6049 McCommas
Dallas, Texas 75206

Dear Miss Dowell:

Thank you for your letter.

We do not handle reproductions and therefore cannot help you in your search for any of the work of Georgia O'Keeffe.

You may be able to get some assistance by writing to the Museum of Modern Art (11 West 53rd Street) and/or The Whitney Museum of American Art (22 West 54th Street), both here in New York City.

Sincerely yours,

Tracy Miller

ARCHIVES OF AMERICAN ART

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SMITHSONIAN INSTITUTION

THE MISSION AND THE PROJECTS OF THE NATIONAL COLLECTION OF FINE ARTS

I. Introduction

The National Collection of Fine Arts is currently developing a series of related projects in order to perform duties assigned by Congressional legislation.

The National Collection of Fine Arts was instructed (PR 95 of the 75th Congress, 1938) to present exhibits throughout the United States in order "to foster... a growing appreciation of art, both of past and contemporary time." Furthermore, the National Collection was instructed "to encourage the development of contemporary art and to effect the widest distribution and cultivation in matters of such art." To achieve these ends, the Regents of the Smithsonian were authorized to use all appropriate means, including purchasing and selling contemporary works of art, conducting exhibits, employing artists, and awarding scholarships.

To carry out these instructions, the National Collection of Fine Arts is preparing to display extensive new exhibits in a greatly expanded gallery. It is also planning a variety of new programs. For example, it proposes to circulate exhibits and educational material to community centers and schools throughout the nation; it proposes to establish an archive and library center for the study of American art in Washington and it is endeavoring to strengthen its collection so that it may present for the nation a great national survey of American art.

The following pages tell the story of the National Collection, of its mission and its projects.

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The Downtown Gallery
32 East 51 Street
New York, New York 10022

November 7, 1964

To: Joe Mayer, Comet Ray Letter Service

Please REMOVE the following from our ARTIST list:

Mr. Edward Stasack
University of Hawaii
Honolulu 14, Hawaii

and from our CUSTOMER list:

Mr. Frank Weinstein
45 West 54th Street
New York, N. Y.

....and from our PUBLICITY list:

Miss Lorna Self
Radio Station WRFM
Woodside 77, N.Y.

Miss Phyllis Tobey
The Art Gallery
Hollycroft
Ivoryton, Conn.

Design Magazine
297 S. High St.
Columbus, Ohio 43215

....and from our MUSEUM list:

Mr. Donelson Hoopes
Corcoran Gallery of Art
Washington, D.C.

Prof. Jermayne MacAgy
Univ. of St.Thomas -Fine Arts Dept.
3812 Montrose Blvd.
Houston 6, Texas

Mr. Wm N. Eisendrath Jr.
Dir. of Dept of Art
Washington University
St. Louis, Mo.

Mr. Denys P.Myers Jr. Assoc. Dir.
Baltimore Mus. of Art
Wyman Park
Baltimore, Md.

Mr. Chas Nagel Jr., Dir.
National Portrait Gallery
Washington, D. C.

Mrs. Richard Black, Dir.
Abby Aldrich Rockefeller
Folk Art Collection
Williamsburg, Va.

....and ADD to our PUBLICITY list:

Mr. Selvin Donneson
41 Saddle Lane
Roslyn Heights,N.Y.

....and ADD to our MUSEUM list:

Mrs. Richard Black, Director
Museum of Early American Folk Arts
49 West 53rd Street
New York, New York 10019

Mr. Bruce Etchison, Director
Abby Aldrich Rockefeller
Folk Art Collection
Williamsburg, Virginia

Thank you for your prompt attention.

Sincerely,

Tracy Mellen

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York · ENdicott 2-5514

Conservation of Paintings

November 6, 1964

Mr. Roy Neuberger,
120 Broadway,
New York 4, N. Y.

. . . . . .

SUGGESTED RESTORATION OF PAINTING

MAX WEBER - "La Parisienne", oil on canvas, 32" x 39", dated 1907

Present Condition - There are numerous surface losses exposing the canvas, many of which have been over-painted without filling. Canvas is old and stained and is mounted on a poor stretcher. Surface is covered with grime and discolored varnish.

Suggested restoration - Painting should be lined and placed on a Lehrem stretcher. Wax lining adhesive will darken places where paint film is missing - in the drapery and background this will probably blend in with the existing color but in the figure it will leave numerous dark patches. Therefore losses in the figure will be filled with gesso and inpainted. Surface of the painting will be cleaned to remove excess lining adhesive, discolored varnish and grime. Existing retouching may be all or partially removed by cleaning.

I understand that you do not want losses in drapery filled and retouched. However, I would suggest that two long horizontal scratches immediately above the figure be treated as they are extremely noticeable.

Cost of restoration - $750.00

. . . . . .

MMW:ip
Copy - Mrs. Edith Halpert

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

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THE UNIVERSITY OF MICHIGAN • ANN ARBOR
COLLEGE OF ARCHITECTURE AND DESIGN

DEPARTMENT OF ART

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November 13, 1964

Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

The Art Museum of The University of Michigan is now selecting works for "100 Contemporary American Drawings" for February 24, 1965.

The exhibition is concerned primarily with showing the spread of drawing, the use of mixed media and color as an important innovation.

I shall be in New York City from November 18-21 in order to see work.

Sincerely,

Albert Mullen
for the Selection Committee
Herbert Barrows
Albert Weber

jm

cc Professor Charles Sawyer

ARCHIVES OF AMERICAN ART

rise to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EDNA BRYNER 200 WEST 18TH STREET NEW YORK 11, N. Y.

Mrs Arthur Schwab

Dear Mrs Halpert: I have not been able to write again to your coming here to see our paintings. I have been so very taked up with people — Just write a special time you want to come or perhaps you want to telephone,

Sincerely yours
Edna Bryner (Schwab)

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

A. P. S. 19315
N. P. S. 544

S. P. A. 11730
T. M. P. S. 2054

George M. Hammond

POSTAGE STAMPS, COVERS AND
HISTORICAL MAXIMUM CARDS

TELEPHONE
AREA CODE 607
324-0550

P. O. BOX 644
HORNELL, NEW YORK
14843

7 November 1964

Downtown Gallery
32 East 51st Street
New York, N. Y. 10023

Gentlemen:

I am looking for a photo of Stuart Davis the artist, and have been informed that one might be available from you. This is needed for illustrating one of our historical cards to be produced in connection with the Fine Arts stamp in early December.

If you have a glossy print of Stuart Davis will you please send one along. I am enclosing two dollars which should cover the cost and the postage. Should this not be sufficient any extra amount needed will be sent upon receipt of your invoice.

May I hear from you by return mail, please, as we have to get these cards on the press by the 16th of November.

Thank you very much.

Yours truly,

George M. Hammond

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STANFORD UNIVERSITY
STANFORD, CALIFORNIA

GRADUATE SCHOOL OF BUSINESS
544 Alvarado Row

November 12, 1964

Downtown Gallery
32 East 51st Street
New York, New York

Dear Sir:

I would appreciate receiving announcements of your showings and catalogs if they are available.

Sincerely,

Harvey M. Wagner

Harvey M. Wagner
Professor of Business Administration

HMW/smh

ARCHIVES OF AMERICAN ART

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November 10, 1964

Mr. Robert M. Doty
Assistant to the Director
Yale University Art Gallery
1111 Chapel Street
New Haven 11, Conn.

Dear Mr. Doty:

Much to my embarrassment I have just come across your letter which was inadvertently misfiled by a temporary clerk.

In reading this, I note that your days in New York were from November 4th to 6th and here I am dictating my reply on the 9th.

If you plan to be in town soon again please let me know and phone on your arrival so that I can arrange my time accordingly. Incidentally, the Gallery is closed on Mondays and I am planning to be away on November 17th and possibly the 18th. Otherwise, I rarely leave the Gallery during the five days of the week.

I hope that I have not inconvenienced you by this delay.

Sincerely yours,

BGH/rb

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ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 20, 1964

Mr Joseph T. Fraser,
Director
The Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia, Pennsylvania

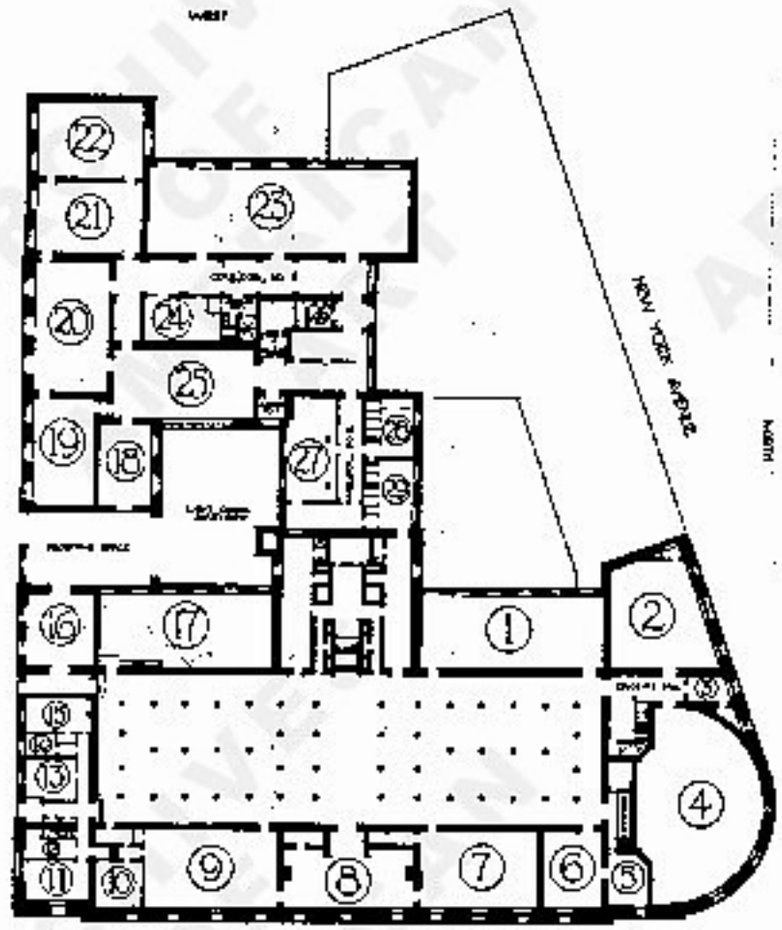
Dear Mr Fraser,

The paintings lent to the Academy for the Stuart Davis exhibition have been returned to us this morning. Unfortunately, we have found that The Music Hall, 1910, has been damaged. A large puncture has been made in the canvas of this painting, resulting in a loss measuring about ¾ x ¾ inch at the left edge, center.

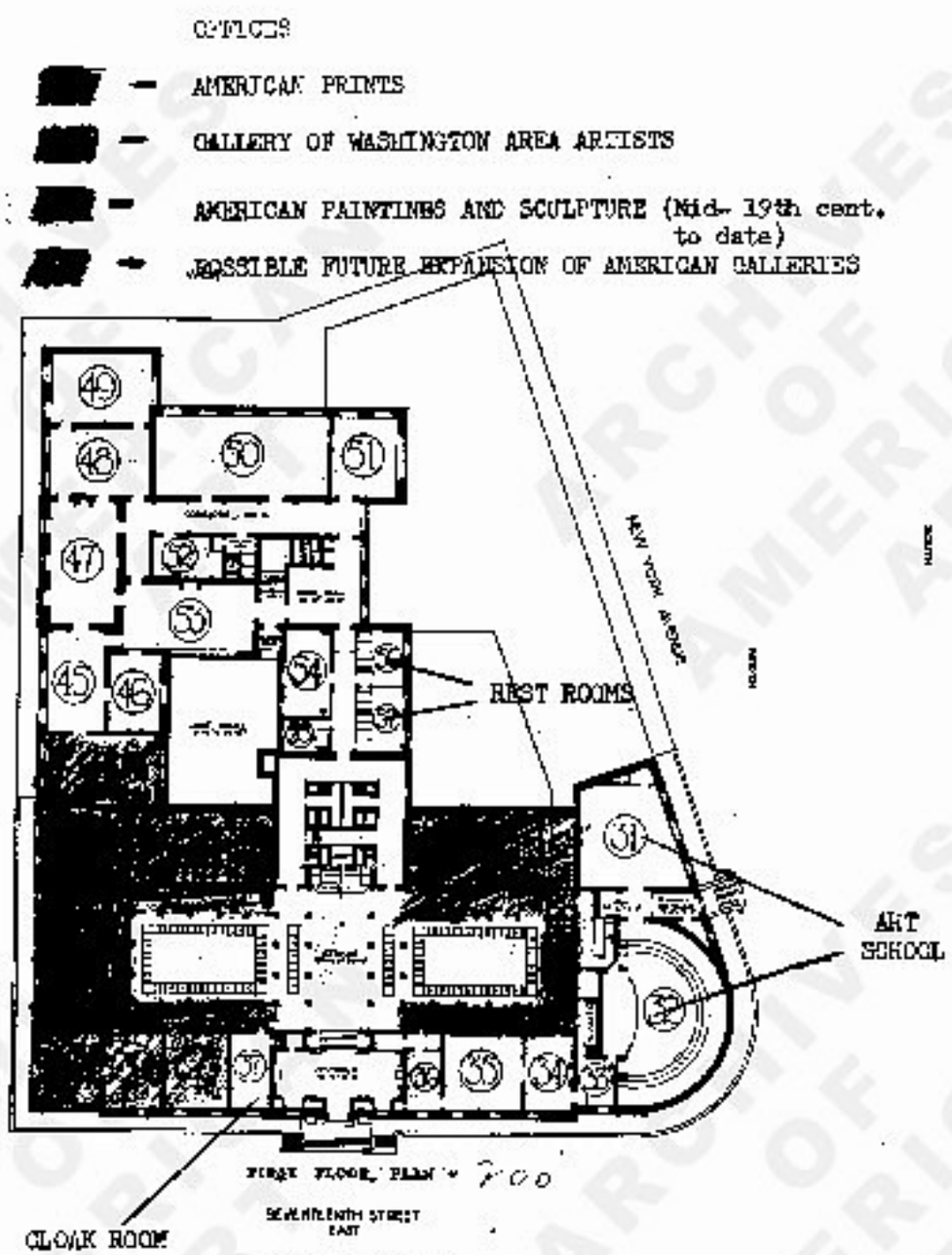
Since Mrs Halpert does not recall this condition existing at the time the painting left the Gallery, we assume that the damage occurred either at the Academy or in transit. When our restorer has examined the painting we will be able to inform you about the costs involved; meanwhile we would like you to convey this information to your insurance agents.

Sincerely yours,

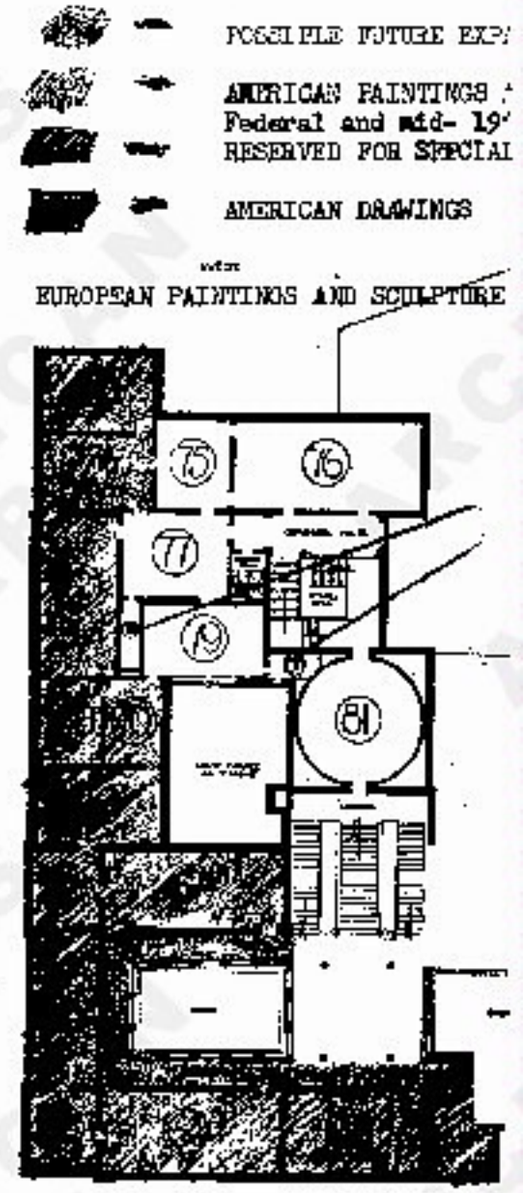
Donelson F. Hoopes
Assistant Director



- BASEMENT FLOOR PLAN -



- FIRST FLOOR PLAN - 700



- SECOND FLOOR PLAN -

FLOOR PLANS

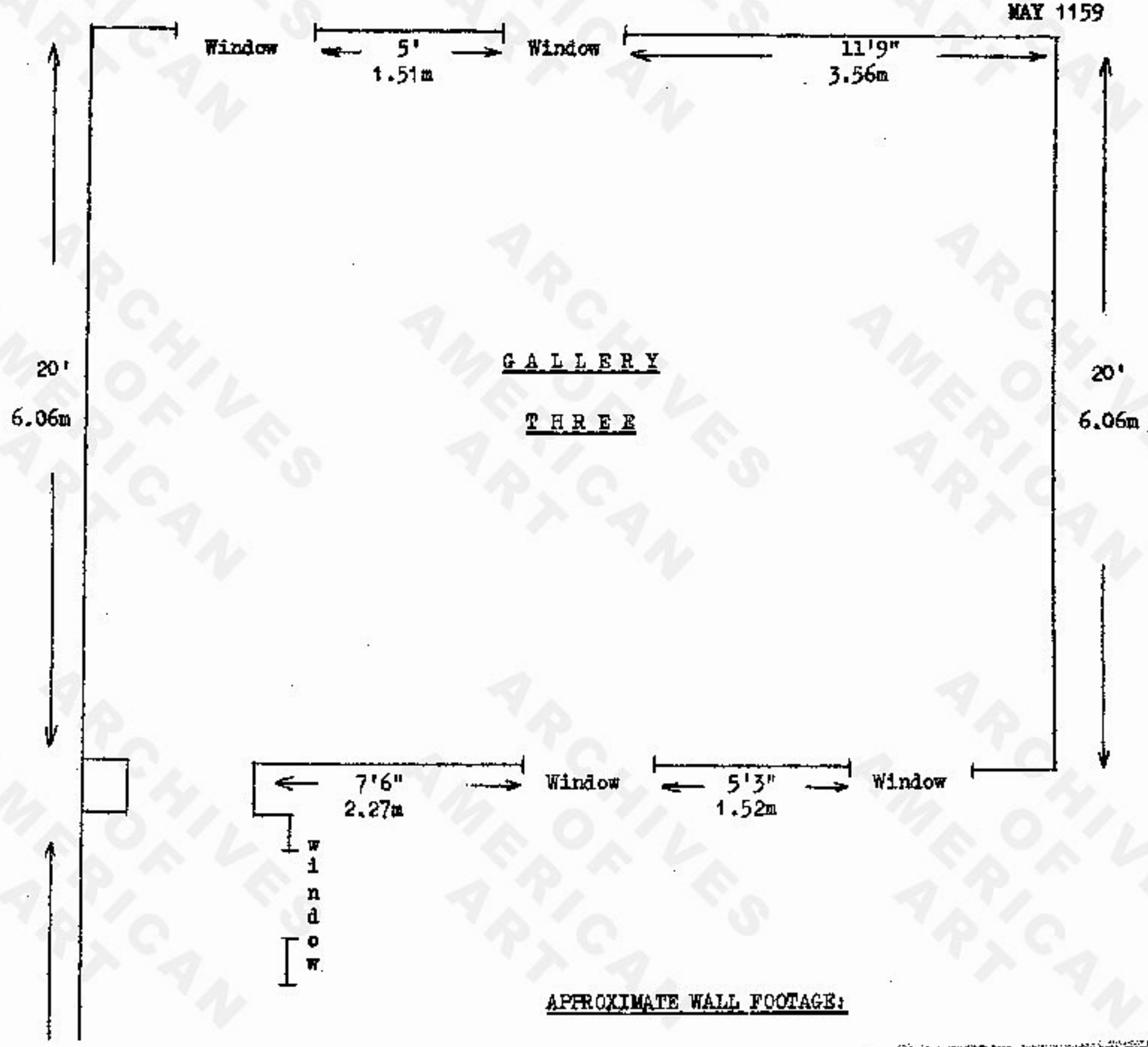
THE CORCORAN GALLERY OF ART

WASHINGTON, D. C.

Prior to publication, information regarding value, provenance, measurements are responsible for obtaining permission from both artist and purchaser involved. Art cannot be established after a reasonable search whether an artist is purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

LAYOUT OF THE LEICESTER GALLERIES, 4, AUDLEY SQUARE,
SOUTH AUDLEY ST, LONDON, W.1.

MAY 1159



APPROXIMATE WALL FOOTAGE:

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. It cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 5, 1964

Mr. Geoffrey Clements
Oliver Baker Associates
243 East 10th Street
New York, New York 10003

Dear Geoff:

Regarding the enclosed bill, would you please make this two separate bills - one to Osborn direct for his prints and one to Mrs. Halpert for the African sculpture.

Many thanks. Sorry to trouble you.

Sincerely yours,

Tracy Miller

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America

EDITORIAL ROOMS ■ THE NATIONAL CATHOLIC WEEKLY REVIEW ■ 329 WEST 108 STREET NEW YORK CITY 25

November 5, 1964

Mrs. Edith Gregor Halpert
Downtown Gallery
52 East 51st St.
New York, N.Y.

Dear Mrs. Halpert:

I am herewith enclosing 2 copies of our recent issue that used the Rattner drawing on the cover (and for which you so kindly helped us get permission). The article, you may notice, speaks of Rattner's work.

Many thanks for the help that you and Mr. Miller gave me in this project.

With best wishes,

Sincerely,

Paul Cuneo

Paul Cuneo
Assoc. Managing Editor

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information y be published 60 years after the date of sale.

November 18, 1964

Otto Seligman Gallery
4727 University Way N.E.
Seattle, Washington 98105

Gentlemen:

Please send us one copy of MARK TOBEY per attached order blank and one copy of EARTH CIRCUS per attached card.

We will appreciate having your bill, less our usual Book Sales Department discount.

Thank you for your attention.

Sincerely yours,

Tracy Miller

rec'd book 12/3/64

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Leo S. Guthman

November 5, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith,

It is always enjoyable seeing you, and an extra bonus this time was to see Natalie as well.

I am taking advantage of your kind offer and am enclosing an inventory of works I have gotten from you over the years. I have gotten as much description as I could from my records. This valuation will be used for insurance purposes.

If there is any other information I can get myself, I will be glad to try. I would like to bring my whole descriptions up to date.

Thank you and the very warmest of regards.

Fondly,

Leo

2629 South Dearborn Street
Chicago, Illinois

ARCHIVES OF AMERICAN ART

I note that the prices he listed in some instances are lower than those on our books. Therefore, you are doubly justified in increasing the figures so that the added 5% you requested can be included in the final selling price. I regret that there was a misunderstanding but this has been the policy of the Gallery and all other institutions and galleries have adhered to this arrangement.

I hope that the show is a great success and also hope that I will have an opportunity to come out to see it, you and the gallery. Good luck!

Sincerely yours,

EGH/rb

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F.U.

November 11, 1964

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you very much for your nice letter of November 6. I expect to get to New York on November 29, and will return to Atlanta the evening of December 2. I do hope that we can get together, and hope that you can spare time for lunch with me at "Le Marmiton" during one of these days.

With best wishes,

Sincerely yours,

Head of the Museum

GV:amb

Gudmund Vigtel, Head of the Museum
ATLANTA ART ASSOCIATION • 1280 Peachtree Street, N. E. • Atlanta, Georgia 30309

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November 12, 1964

Mr. Joseph C. Haefelin
Lakeview Center for the Arts and Sciences
142 West Detweiller Drive
Peoria, Illinois

Dear Mr. Haefelin:

As you requested, I am sending you the loan form with the pertinent data together with our consignment invoice.

Frankly, I am so devoted to this painting that I am most reluctant to ship it and trust that it will have excellent care. Will you please make certain that the insurance coverage is taken care of at your end before the pick-up date and that you will assume full responsibility in the event that a claim will be necessitated (Heaven forbid).

I trust that your exhibition will be a great success and look forward to seeing the catalog.

Sincerely yours,

EOH/tm

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

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November 19, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

We are now working on the profiles of our staff members which Mrs. Davis requested, and these will be sent to you today or tomorrow. I am certain that you will see to it that Mrs. Davis receives them immediately because it is most important for you and me to start nailing down all specific details concerning the show.

1. I will telephone you today concerning times Dr. Scott will be available for a meeting with you and Mrs. Davis. At this writing I can guess that dates would be Tuesday, November 24, or Wednesday, December 2. Since Mrs. Davis is in the position of determining the exhibition dates it is imperative that we pin her down to a specific time. Because of consideration for Mr. Arnason, the Smithsonian's desire to publish a significant catalogue, the preparation for advance publicity, and the remodeling of the Art Hall, it is to everyone's advantage to schedule this exhibit as late as possible. We, of course, want you to accompany Mrs. Davis when she comes to Washington. This will be an honor and pleasure to us and we can use this visit to great advantage. As a tentative date, I suggest either Friday, December 4 or Wednesday, November 25.

2. I will be in New York on Monday, November 30 or Wednesday, December 2, to establish a final list of works we wish for the exhibition. May I work in the Gallery on a Monday? I would have no faith in any final list that you did not check so I hope you can save an appointment for me during the afternoon of the day I am there.

3. As I said yesterday, it is appropriate that the new color plates be made of something unfamiliar to the public. I am greatly dependent on your advise, but one possibility that impressed me

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November 17, 1964

Mr. Paul Love
Department of Art
Michigan State University
East Lansing, Michigan

Dear Mr. Love:

Mrs. Halpert is out of town, but I will show her your letter on her return and know she will be pleased and relieved.

I am enclosing herewith the Railway Express form which you requested.

Sincerely yours,

Tracy Miller

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November 4, 1964

Miss Doris Bry
80 LaSalle Street
New York, New York 10027

Dear Miss Bry:

We have just found the color reproductions which Miss O'Keeffe had written us about.

These are ready at the Gallery and you may pick them up at your convenience.

Sincerely yours,

Tracy Miller
Secretary to Mrs. Halpert

PU
4/16/65

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaer is living, it can be assumed that the information ay be published 60 years after the date of sale.

November 10, 1964

Mr. Steven M. Lember
Lavenson Bureau of Advertising, Inc.
1116 South Seventh Street
Philadelphia, Pennsylvania 19106

Dear Mr. Lember:

We have had a number of requests for reproduction of the painting by Ben Shahn to which you refer. We have been obliged to refuse in each instant since the reproduction rights are limited to publications of art books, periodicals, etc. associated with the visual arts. Occasionally we make an exception but I am quite sure that we would have to obtain special permission from Ben Shahn and from the owner of the painting before we can commit ourselves since this is basically an advertisement for commercial purposes.

Incidentally, there is a fee involved when such exceptions are made.

I will be glad to communicate with the artist if your "time budget" can be extended a few days.

Sincerely yours,

MMH/rb

nor to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 14, 1964

Mr. Gerald Dickler
Hall, Casey, Dickler & Howley
122 East 42nd Street
New York, New York 10017

Dear Mr. Dickler:

As we could not get the enclosed photostated on time, I am enclosing the original. Since you mentioned that you had Xerox equipment in your office, I thought you could have copies made and return the original to the Gallery.

I finally arranged to have mimeographed copies (one for you and one for me) sent by the National Collection of Fine Arts, explaining the set-up of this new Federal-supported organization, with all the names of the principals involved. As soon as this material reaches me, I will send on a copy to you. Perhaps it would be a good idea if Roselle, you and I met subsequently to discuss the plan of the exhibition as they require two months for production of the color plates and publication

Sincerely yours,

EDH/tm

SAN FRANCISCO

McALLISTER STREET AT VAN NESS AVENUE · SAN FRANCISCO 2, CALIFORNIA · HEMLOCK 1-2040

MUSEUM OF ART

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November 17, 1964

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York, N.Y. 10022

Dear Edith:

On Monday night, November 9th the three museum exhibition Man: Glory, Jest and Riddle had a grand and successful opening. I have received the most enthusiastic and appreciative comments from all sides and there is a general feeling that this exhibition is as fine and important as any the museum has been able to bring to its public.

For this we are deeply indebted to your generous assistance with loans that have made the exhibition possible. Personally and for the museum I want to express our deep appreciation. Thank you very much for your part in making the exhibition possible.

Yours sincerely,

George D. Culler
Director

GDC:ev

THE DOWN TOWN GALLERY 32 East 51 Street New York, New York

PAINTINGS DISCUSSED FOR THE CORCORAN GALLERY BIENNIAL JAN. 26 - APRIL 16, 1965

ARTIST	NUMBER	TITLE & YEAR	MEDIUM	
MORRIS HIDDERSON		NUN OF THE SKULL (KABUKI SERIES) 1963	Oil	NFS 800 Inc
		THE MASK #1 1963	Oil	3000
		NUN OF THE SKULL #4 1963	Pastel	850
ISAMI DOI	84	KAUAI TRADE WINDS 1964	Oil	950
	19	OLD LAVA #2 1961	Oil	900
	22	LINGERING MISTS 1962	Oil	750.
GEORGE L. K. MORRIS	68	LATE GOTHIC 1964	Oil	2700.
	23	ECHO 1963	Oil	2500
	15	RECEDING SQUARES 1962	Oil	NFS Inc.
ABRAHAM RATTNER	63/011 (1847)	UP FROM THE WILDERNESS II 1963	Oil	6000.
	63/015 (1842)	SIX MILLION #1 1963	Oil	5000
	63/016 (1843)	SIX MILLION #2 1963	Oil	6500
	61/010 (1800)	FIGURE IN BLUE 1961	Oil	8500
BEN SHAHN	390	TREE OF LIFE 1964	Tempera	5000
	397	RED-CROWNED VULTURE 1962	W. C.	4500
	367	WARSAW, 1943 1963	Gouache & W. C.	NFS Inc. 5000.
EDWARD STASACK	22	APOCALYPSE - BLUE II 1963	Oil	800.
	36	IMAGES NEAR KAMOOA 1963	Oil	1000.
	20	VOLCANO - KILAUEA IKI 1962	Oil	760.
TSENG YU-HO	127	THE OTHER MOVEMENT (2 Panels) 1962	Dacui	1800.
	134	THE TEMPLE YARD (3 Panels) 1962	Dacui	1700
	144	DRAGON LAND 1964	Dacui & Gold Leaf	1800
	148	PULSE OF GREEN 1964	Dacui	950
	101	CONVERSATION, HONOLULU 1961	Dacui	620

November 4, 1964

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OXFORD UNIVERSITY PRESS, INC.

417 FIFTH AVENUE, NEW YORK, N. Y. 10016

TELEPHONE: OREGON 9-7300

rice to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 19, 1964

Miss Edith Gregor Halpert
The Downtwon Gallery
32 East 51st Street
New York City

Dear Miss Halpert:

We have a book in preparation on The Brooklyn Bridge by Allan Tracktenberg.

Among the suggested illustrations is a John Marin painting in your collection. I enclose a photostat for identification - the title is not clear on the proof he supplied.

It is my understanding that you have granted permission for its use but we need a glossy print from which to make our engraving.

Could you please supply the print with the necessary data as to title, size and desired credit line?

Sincerely yours,

John Begg

John Begg

Art Director

Photo w/ data sent 11/20/64

JB:JM

SANTA BARBARA MUSEUM OF ART
1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

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21 November 1963

Mrs. Edith Halpert
32 East 51st Street
New York City, New York

Dear Edith:

Although we only met a few weeks ago, I somehow feel as if we were already old friends and I do want to keep in touch. Some day I shall have to to through many more of your storage bins, looking for gems like The Doves, Demuths and The Little Marin oils. We should have some of them in Santa Barbara. If Mrs. ~~Morris~~ Hone doesn't buy something, someone else will, sooner or later.

Would you be good enough to look up again the name and address of the Senator you mentioned as a collector of Reginald Marsh paintings? I sent a letter to the address your man provided, but it was returned. I should like to try again if we can get the right information.

Thanks for everything during my recent stay in New York. I may be there again in late January and will let you know for sure later on.

With best regards.

Sincerely yours,

Tom

Thomas W. Leavitt
Director

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November 14, 1964

Mr. Roy Neuberger
993 Fifth Avenue
New York, New York 10028

Dear Roy:

We have received a letter from the USIA in Washington stating that the Service branch in Hong Kong is planning to publish a Chinese translation of Sam Hunter's "Modern American Painting and Sculpture".

One of the paintings of which they would like to have a transparency is the Niles Spencer TWO BRIDGES. If you have one in your possession, may I suggest that you send it directly to Howard O. Hill, Translation Branch, Information Center Service, USIA, Washington, D. C.

Sincerely yours,

EGH/tm

November 23, 1964

Lawrence-Hyden Foundation
229 East 52nd Street
New York, New York 10022

Gentlemen:

Since we do not represent Isamu Noguchi, I checked with his agents, Cordier-Ekstrom and obtained the following information regarding the two drawings.

They advised me that the current market value of each drawing in the size you indicated is $650.

Sincerely yours,

EOH/tm

ing to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

ARCHIVES OF AMERICAN ART

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Office of Community Exhibits (including circulation of Artmobile and crated exhibits)

Establishment of American Art Research Center at the National Collection of Fine Arts (Collection of microfilms, books, documents and indices on American art to conserve vital records and facilitate study of our cultural heritage)

Establishment of an Office of Government Art (for the recording and conservation of art belonging to the government; includes setting up conservation labs and initial survey)

Temporary Exhibitions (to assure more effective presentation of art in the National Collection of Fine Arts galleries, viewed by 2,000,000 people yearly; to provide a continuing series of significant exhibitions of American arts and crafts)

Lending Office (to provide a supply of worthy paintings for loan to the major public offices of government bureaus in Washington)

Special assistance in government art projects (advice on programs; care for art of Embassies, White House art, etc.)

Program for the Encouragement of Art (including development of an office and implementation of a program to promote American art through matching funds, scholarships, stimulation of other government agencies to commission good art)

Development of Office of Education in the National Collection of Fine Arts, with preparation of a wide range of educational material (booklets, filmstrips, reproductions) and presentation of public lectures

Development of permanent exhibit of Survey of American Art for the National Collection of Fine Arts galleries (purchase of paintings that document America's cultural development)

The Downtown Gallery
32 East 51 Street
New York, New York 10022

November 5, 1964

To: Joe Mayer, Comet Ray Letter Service

Please make the following changes in our MUSEUM list:

Mr. John Palmer Leeper, Director Marion Koogler McNay Art Inst. 755 Austin Highway San Antonio 9, Texas	to	Mr. John Palmer Leeper, Director Marion Koogler McNay Art Institute 6000 North New Braunfels San Antonio, Texas
Mrs. Edgar C. Schenck, Secretary American Fed. of Arts 41 E. 65th St. New York 21, N. Y.	to	Mrs. Betty Schenck 63 East 9th Street New York, New York 10003
Mrs. John A. Pope National Collection of Fine Arts Smithsonian Institution Washington 25, D. C.	to	Mrs. Dorothy Van Arsdale National Collection of Fine Arts Smithsonian Institution Washington, D. C.

...and on our PUBLICITY list:

Mrs. Aline B. Saarinen 10 St. Ronan's Terrace New Haven, Conn.	to	Mrs. Aline Saarinen NBC, "Sunday" 30 Rockefeller Plaza New York, New York 10020
Associated Press 50 Rockefeller Plaza New York 20, N.Y. Att: Mr. W.G. Rogers, Art Editor	to	Mr. Miles Smith, Art Editor Associated Press 50 Rockefeller Plaza New York, New York 10020

...and on our CUSTOMER list:

Mr. Louis Rudin 5315 So. Greenwood Chicago 15, Ill.	to	Mr. Louis Rudin 2427 Montgomery Street Highland Park, Illinois 60035
Mrs. Jacob M. Kaplon 53 East 80th St. New York, N.Y.	to	Mr. and Mrs. Jacob M. Kaplan 53 East 80th Street New York, New York 10021
Mrs. McLennan Morse 140 East 56th StreetApt 2H New York, New York 10022	to	Mrs. McLennan Morse San Ysidro Ranch Santa Barbara, California
Mrs. L. Corrin Strong 2712 - 32nd Street N.W. Washington 8, D. C.	to	Mrs. L. Corrin Strong Whitehall Road, R.F.D. 2 Annapolis, Maryland

Thank you for your usual prompt attention.

Tracy Miller

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ARKANSAS ARTS CENTER

MAC ARTHUR PARK, LITTLE ROCK, ARKANSAS

November 23, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Enclosed is a photocopy of my letter of October 21 to you. The pressure of time forces me to ask you for an answer as soon as possible.

Thanking you for your cooperation, I am

Sincerely,

Zoltan F. Buki
Curator

ZFB/mw

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THE SOLOMON R. GUGGENHEIM MUSEUM

1071 Fifth Avenue - New York, N. Y. 10028 - ENright 9-5110

November 24, 1964

Mr. Harry Lowe
Curator of Exhibits
Smithsonian Institution
Constitution Avenue at 10th Street
Washington 25, D. C.

Dear Mr. Lowe:

Thank you for your letter of November 19. I still look forward to the pleasure of meeting and talking with you. I am pleased that you intend to postpone the opening of the Davis exhibition and I would appreciate knowing as soon as possible what your new dates are and also how these affect the deadline for my manuscript. Can you tell me again approximately how many words or catalogue pages you would like me to provide? When you have a revised list of works by Davis to be included, I would appreciate the opportunity of reviewing it with you.

Sincerely yours,

H. H. Arnason
Vice President for
Art Administration

HHA/bbk

XERO COPY XERO COPY XERO COPY

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ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York 22, N. Y.

November 11, 1964

REPORT TO MEMBERS ON ANNUAL MEETINGS

The Annual Meeting of Members of the Association was held at the galleries of Paul Rosenberg & Co. on Wednesday, October 28, 1964 at 5:00 p.m. It was well attended by representatives of the following galleries: Alan Gallery, Associated American Artists, Babcock Galleries, Grace Borgenicht Gallery, Leo Castelli Gallery, Galerie Chalette, Peter H. Deitsch Gallery, Tibor DeNagy Gallery, Andre Emmerich Gallery, F. A. R. Gallery, Grand Central Moderns, Stephen Hahn Gallery, B. C. Holland Gallery, Leonard Hutton Galleries, Kraushaar Galleries, Felix Landau Gallery, Lock Galleries, Albert Loeb Gallery, Makler Gallery, Pierre Matisse Gallery, Milch Gallery, Boris Mirski Gallery, Betty Parsons Gallery, Peridot Gallery, Perls Galleries, Poindexter Gallery, Rehn Gallery, Paul Rosenberg & Co., Saidenberg Gallery, Bertha Schaefer Gallery, E. V. Thaw & Co., Weyhe Gallery, and Zabriskie Gallery. Mr. Alexandre P. Rosenberg, the Association's President, presided.

At the request of the Chairman, Mr. Colin, the Association's Administrative Vice President, reported on the Association's activities during the past year and emphasized the Association's work in the following areas:

Appraisals. Mr. Colin stated that the number and importance of the appraisals continued to increase and that the Association's work in this area is the single most substantial factor in establishing the Association's status both with the public and the Internal Revenue Service. An encouraging feature has been the increasing frequency with which the IRS itself has asked for the Association's assistance in cases involving taxpayers for whom the Association has not made the appraisals. In addition, the Association has been helpful in dealing with the IRS in the case of two of the dealer members who had conflicts with the Service. The income from the appraisal service is the most important source of the Association's revenue and provides funds for its administration and for financing its other activities.

Thefts and Frauds. Mr. Colin reported that the Association has frequently sent out notices of stolen works of art to a dealer mailing list and to various publications and has also been active in assisting in the identification of fraudulent works of art and in action against dealers purveying such fraudulent works. Mr. Colin discussed an important

NORTON GALLERY AND SCHOOL OF ART

PALM BEACH ART INSTITUTE

E. R. HUNTER, *Director*

PIONEER PARK, WEST PALM BEACH, FLORIDA
TE 2-5194

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November 9, 1964

Dear Edith:

Here are two copies of the Bill of Sale for the Stuart Davis painting. Will you have the original executed and sent to Mr. Cecil P. Bronston, Vice President, Continental Illinois National Bank and Trust Co. of Chicago, 231 South LsAlle Street, Chicago 90, Illinois. He is expecting it and I have asked him to expedite payment if at all possible.

Thanks for calling me.

Love and kisses.

Sincerely yours,

Bob

E.R. Hunter
Director.

ERH:p

P.S. - Better send both copies to the Bank.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

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November 9, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, New York 10022

Dear Mrs. Halpert:

The enclosed clipping appeared in yesterday's Washington Post and I knew you would be interested in having it for your files.

The wheels are beginning to turn and I feel the show is underway. How did things go when Mr. Arnason met with you concerning his introduction to the catalogue?

As Mrs. Breeskin and I discussed with you, H. K. Press will do the printing and Mr. Wiener seems dedicated to doing an excellent job.

Sincerely,

Harry Lowe
Curator of Exhibits

HLOWE:ab

Enclosure

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

November 14, 1964

Lexington Stationery & Cigars
623 Lexington Avenue
New York, New York 10022

Gentlemen:

Could you please review our order so that we may have proper deliveries made on a regular basis.

We are supposed to receive daily: The New York Times
The New York Post

In addition: On Saturday The Herald Tribune
On Sunday The Herald Tribune
The New York Times

Also, won't you please instruct your delivery boy that when the Gallery is closed (on Sunday and Monday) he should leave the papers in the inner vestibule, not lying outside the front door.

Thank you for your attention to this matter.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

ARCHIVES OF AMERICAN ART

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hopes to return next January.

Hope to see you very soon.

Fondly
Elaine Ronfeldt

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The paintings were done before he went into abstract painting although there is a hint of them in them.

We knew Stuart very well and when my husband died in 1961, he telephoned me, and at that time, he said he was well. How sorry I was to learn of his death.

Sincerely

Mary Ann de Golier

(Mrs Ralph de Golier)

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November 10, 1964

Mr. Merrill C. Rueppel, Director
Dallas Museum of Fine Arts
Dallas 26, Texas

Dear Mr. Rueppel:

It was good to hear from you and I am pleased that you are interested in Davis and Max Weber. You may be assured that I will do all I can to assist in this matter.

The Davis estate attorney is doing an excellent job and I'm sure will expedite matters as the estate is relatively simple, comprising only money and works of art. There is no real estate, valuable jewelry and I am told that it will be a matter of just two or three months, as all the papers have been filed. The Weber NEW YORK 1914 in the Baltimore show is one of the paintings his widow insists on retaining permanently. However, we have a number of outstanding examples of the same period (five or six to be exact) and of course a complete cross-section of subject matter and period. May I suggest that you write to me at least a week in advance as I have several trips in mind for December, but can arrange my time to suit yours if I have sufficient notice. It will be very nice to see you and I look forward to your visit. Best regards.

Sincerely yours,

EGH/tm

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Albright-Knox Art Gallery
Buffalo 22, New York

November 6, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st. St.
New York, N. Y.

Dear Mrs. Halpert:

You may recall our having met with Gordon Smith last Fall.

As you know, I'm Assistant Director at the Albright-Knox.

Recently I have purchased a Harnett still-life formerly in the Diebold collection here in Buffalo. I am interested in knowing more about this paintings provenance - since all I know is that it originally came from your gallery.

Your label on the back reads as follows: William M. Harnett, Fruit Piece, signed, no date, oil, 10 X 8, #84 and what seems to be P L 1 noted after S.P.

Would you be so kind as to check your records and let me know about this work. I would appreciate your assistance in this matter.

Sincerely,

Samuel C. Miller

Samuel C. Miller

'or to publishing information regarding sales transactions, members are responsible for obtaining written permission at both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information v be published 60 years after the date of sale.

KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Champaign 61822

November 5, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Here are data forms for Edward Stasack and Tseng Yu-Ho. Our records do not indicate that they were sent with my letter of November 2. If they were, please disregard these.

Best regards,

Sincerely yours,

C. V. Donovan

C. V. Donovan

CVD:BS

Encs: 2 Form #1
2 Form #2

Telephone: Area Code 217 · 333-1860

[encl. NCFA 11-19-69]

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November 19, 1964

Mr. H. Harvard Arnason
The Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York, New York 10028

Dear Mr. Arnason:

I was in New York for a few hours yesterday and wanted to telephone you concerning the Davis exhibition, but my business with Mrs. Halpert filled my entire schedule and she assured me she was keeping in close touch with you concerning the show. Nevertheless, I think it most important that I discuss many of the details with you.

Because of your encouragement and Mrs. Davis' feelings, it now seems that the dates of the exhibition can be pushed further into the future. As you can see from the enclosed carbon of a letter to Mrs. Halpert, this will work to everyone's advantage.

When you accepted the challenge of writing the introduction to the catalogue it was without the offer of an honorarium. The National Collection of Fine Arts wishes to make some expression of its appreciation by offering you $400.

You will, of course, telephone me if there are any questions, and I hope to meet with you in New York in the immediate future.

Sincerely,

Harry Lowe
Curator of Exhibits

cc: Mrs. Edith Gregor Halpert
Mrs. Adelyn D. Breeskin

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

POST CARD

Mrs Edith Halpert
Downtown Gallery
32 E. 51
New York ~~City~~
N.Y.

I am off to Memphis for a lecture and will return late Tuesday afternoon - with a Southern accent. Quel dilemma!

With affectionate regards,

EHH/tm

P.S. Can you phone me during the evening? My apartment number is PL 3-3707, the same as the Gallery.

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Yale University Art Gallery

1111 Chapel Street Box 2006, Yale Station New Haven, Connecticut 06520

Andrew Carnduff Ritchie, Director

13 November 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your letter of November 10. Please be assured that no inconvenience was caused by the misfiling of my letter. While in New York I tried to reach you by telephone and was told that you were indisposed and could not come to the Gallery that day. So evidently I could not have seen you anyway at that time.

I am most anxious to discuss the project for an exhibition based on An American Place. I hope to be in New York again soon and I will certainly notify you ahead of time in hopes that we can arrange an appointment.

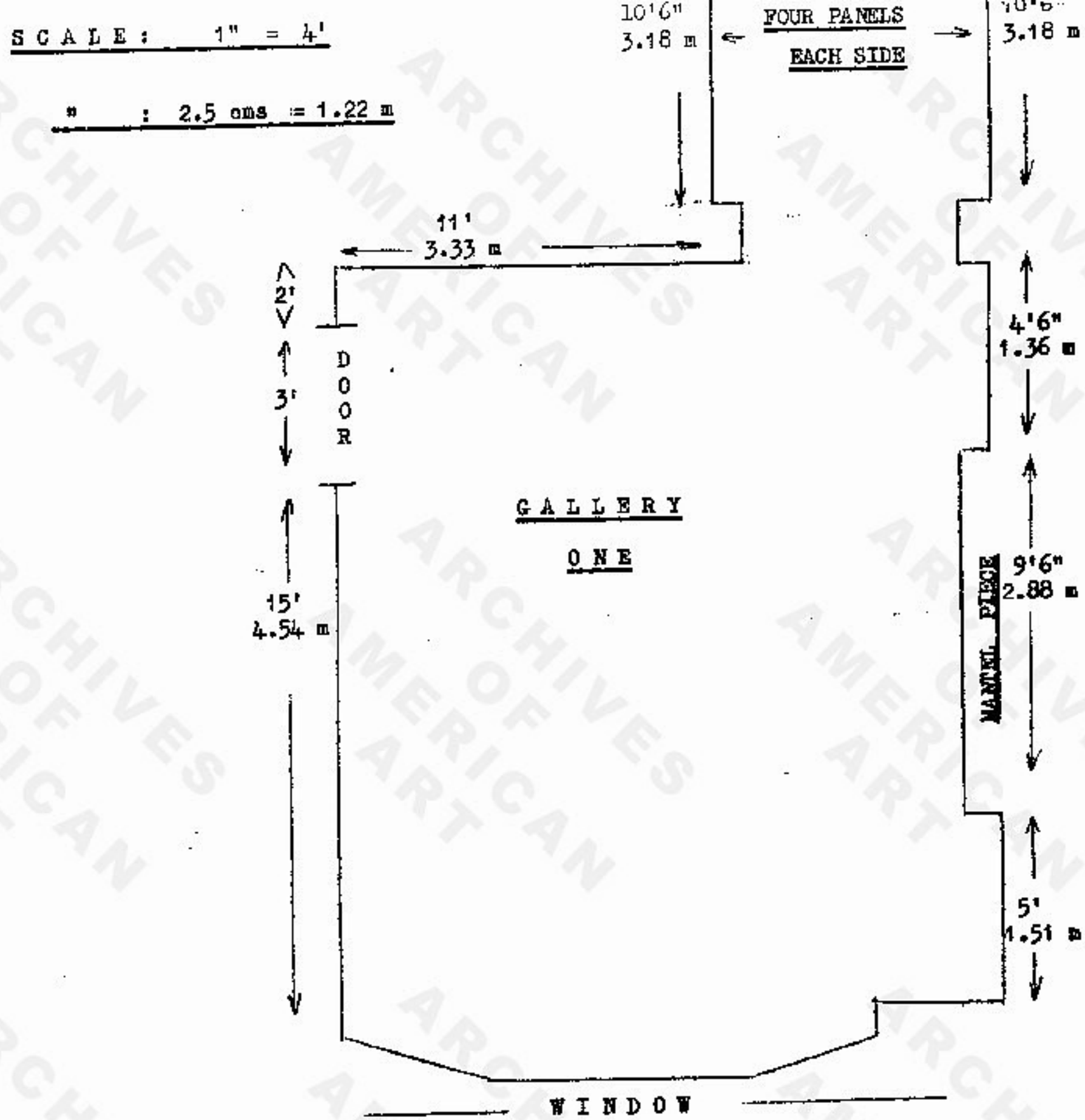
Sincerely yours,

Robert Doty

Robert M. Doty
Assistant to the Director

RMD:ws

ARCHIVES OF AMERICAN ART



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The Corcoran Gallery of Art

Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

November 4, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I received your telegram around noon today and asked Dick Madigan to draw up the enclosed floor plan of The Gallery of Twentieth Century American Art as he and I have very tentatively re-designed the interior space. He has also checked the measurements of the various galleries and put this information on the plan as well as the square footage. I am sure that this will answer your question, but if not do not hesitate to let me know what else you might need.

Mr. Hamilton is badgering me to get the agreement in a state in which he can present it to our Executive Committee and I think finds it hard to understand why Mr. Baum has not replied to his letter of early October. I feel a bit like Lucky Alphonse, right in the middle and trying to keep everybody happy at the same time!!!! So will you help me out if you can by getting Mr. Baum to write to Mr. Hamilton, at least giving him an idea as to when we may be in a position to move.

With cordial regards, I am

Sincerely yours,

Director

HWW:arf
enclosure

P.S. It looks as if I will be in New York on Sunday and Monday. May I give you a call and see if we can find a moment to get together. This time I will be staying at the Hotel Croyden.

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission ms both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

FRI. NOV. 6, 1964

DOWNTOWN GALLERY,
32 E 51 ST.
N.Y. - N.Y.

GENTLEMEN:—
I SAW YOUR
PRINT OF A "BEN SHAHN"
IN THE N.Y. TIMES BOOK
REV. MAGAZINE.
I AM INTERESTED.
IN A "BEN SHAHN"
PAINTING. COULD YOU
GIVE ME SOME PARTICUL
ARS

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V. The Mission Envisaged for the National Collection of Fine Arts

Many times during the past quarter century, legislators and advisors on Government policy have projected the mission of the National Collection of Fine Arts in inspiring terms.

The report summarizing the Hearings (February 25, 1938) described the intention of PR 95-75 as the "Establishment of an American equivalent to the Luxembourg Gallery in France and the Tate Gallery in England."

In 1939, there was held a national competition for plans for a gallery on the Mall to house the National Collection of Fine Arts. At that time, the Smithsonian Gallery of Art Commission described the purposes of the projected gallery:

> The importance of the new museum will arise from the potentialities of a unique service in the cause of American art that are inherent in its program of activities.... The Gallery is conceived as a national clearinghouse for the visual arts.
>
> It will consider its province to be the cultural life of the community all over the United States and it will consider its obligation to be the encouragement of a high standard of quality among artists in the fields of both the fine and practical arts.

In 1953, the Commission of Fine Arts submitted to the President a report, "Art and Government," in which the role of the National Collection of Fine Arts was described in words borrowed from the Competition Program of 1939:

> Above all, it will be its purpose to strive, through a recognition of all that is essentially indigenous in the work of our artists, to stimulate a confidence in American creative capacity and to restore to American art a healthy relationship to the life of the community.

In 1963, August Heckscher in his Report to the President ("The Arts and the National Government") recognized the importance of the potential mission of the National Collection of Fine Arts, and added, "This could become the one Federal Collection of traditional and contemporary American art."

ing to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

November 11, 1964

Miss Mae Gottlieb
M & R Directories
10 East 39th Street
New York, New York 10016

Dear Miss Gottlieb:

Thank you for your letter of November 9th to Mrs. Halpert regarding "Your Passport to Shopping in New York".

Although we appreciate your thinking of us, we would not be interested in participating in this publication.

Sincerely yours,

Tracy Miller

MICHIGAN STATE UNIVERSITY EAST LANSING

DEPARTMENT OF ART

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November 11, 1964

Mrs. Edith Gregor Halpert
32 East 51 Street
New York, New York

Dear Mrs. Halpert,

It has taken me longer to come up for air this time than usual. My graduate assistant and I have been wrestling with an American Federation of Arts exhibition, A Decade of New Talent -- and I mean wrestling. It has been the most time-consuming of any exhibit we have handled, and rather irksome also, because I am quite sure that a number of the items will never go marching down the corridors of time.

I should like to inform you that Time, given time, heals all things. I unrolled the somewhat squashed Shahn, flattened it out and it has been lying quietly on its back for almost two weeks. Apparently there was considerable resilience in the paper because it has slowly smoothed itself out. The remaining creases are so faint that they are not worth bothering about. I shall therefore get a purchase order off to you immediately.

In order to clear the deck at Railway Express, I may need that form. If you still have it, would you please pop it in the mails.

I am glad that things have taken care of themselves.

Sincerely yours,

Paul Love

Paul Love

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THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

November 16, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am enclosing the photographs we had taken of your rooster, showing the places where the paint was chipped. I hope you can tell from these how much damage was done and what amount should be claimed from the insurance company.

I am also enclosing some of your photographs which we did not use.

Very sincerely,

Margaret McCurdy

Mrs. W. C. McCurdy
Secretary to the Director

Transmitted Sign-Pencil

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THE MEMPHIS ACADEMY OF ARTS

OVERTON PARK MEMPHIS 12 TENNESSEE

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

Julie Isenberg returned from New York recently full of excitement over her visit with you and full of optimism about what might transpire here in the way of a talk by you and an exhibition of work from your Gallery. All of which sounds wonderful, and if possible I'd like to set at least a tentative date.

It will probably have to be during the coming school year of 1964-65, as our limited exhibition space has already been scheduled through mid-October. But we are free between that time and the opening of our annual Christmas Bazaar in early December and again after the first of the year. Can you commit yourself that far ahead and let us know when you might be with us?

I wish you could have been in Memphis on Saturday for one of the most moving, heart-warming and inspiring few hours I have ever spent. Ben Shahn's mosaic mural was dedicated at LeMoyne College. He was here; a wonderful symposium on the "arts in education" was held; and the mural was unveiled. A great day, with a particularly memorable hour at Mrs. Isenberg's where Mr. and Mrs. Shahn relaxed over a drink before flying back to New York.

Maybe, if the painting that served as the design for the mural is not sold by then, you would include it in the group of things you send here. It would have real interest to all of us.

Please say you'll come. We look forward to the visit and the talk and the exhibition with great anticipation.

Sincerely yours,

Edwin C. Rust, Director

19 November 1963
ECR:as

PDA

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November 12, 1964

Mrs. Marjorie Ingraham
605 Hasburg Turnpike, Apt. 206
Pompton Lakes, New Jersey

Dear Mrs. Ingraham:

Thank you for your letter.

For many years now we have concentrated exclusively on the work of those artists who have been with the Gallery since the 1930's and we do not plan any additions to the roster. Also, except for one or two occasions for charitable causes in which wewere interested, we have not shown the work of artists other than those on the permanent roster.

However, with the many, many galleries now operating in New York, you may very well be able to find an appropriate affiliation for your student.

Sincerely yours,

Tracy Miller

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THE AMERICAN FEDERATION OF ARTS 41 East 65 Street, New York 10021 · YU 8-7700

Active $18.00

November 9, 1964

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David M. Solinger
First Vice President
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Eloise Spaeth
James Johnson Sweeney
Hudson D. Walker
John Walker
John W. Warrington
DIRECTOR
Roy Moyer

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

While talking to Roy Neuberger a few days ago he mentioned to me that you had expressed interest in an annual Sustaining Membership in the American Federation of Arts.

To this end I am enclosing an application blank covering this category of membership and please note that on the reverse side are listed the benefits for this classification.

We are deeply grateful for your continuing generosity and support and shall look forward to hearing from you.

With best wishes,

Sincerely yours,

Florence S. Benedict (Mrs.)
Head, Department of Membership

FSB/p
encl.

Active 18.00
Contributing 35.00
Supporting 60.00
Sustaining 100.00

Garelick's gallery

20208 Livernois • Detroit 21, Mich. • Un. 3-2944

Robert Garelick
Director

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November 17, 1964

Downtown Galleries
32 E. 51 Street
New York City

Dear Edith:

This letter will serve to introduce to you Charles Culver, an artist who is associated with our gallery, and a very good friend of mine.

I am enclosing some background material concerning Culver and his work, and hope that you will have an opportunity to look it over. Mr. Culver will be in New York the week of Thanksgiving, and would like very much to have an interview with you. I would consider it a personal favor if you would give him the courtesy of an appointment. He will call you when he reaches New York.

With warm personal regards,

Sincerely yours,

Bob Garelick

Robert Garelick

ARCHIVES OF AMERICAN ART

SCHWABACH, PERUTZ & CO., INC.

CABLES
"SWAGOLD DALLAS"

TELEPHONE
RIVERSIDE 7-7007

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NEW YORK, N. Y.
PHOENIX, ARIZONA

TELETYPE 214-869-8843

1610 COTTON EXCHANGE BLDG., DALLAS, TEXAS 75201

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 4th, 1964

Miss Edith Halpert
Downtown Gallery
New York City, New York

Dear Miss Halpert :

Thank you for your letter of November 2nd.

I shall be looking forward to receiving the photographs you mention and will let you know promptly upon receipt.

I do not know whether the artists listed on your letter head represent all of your painters - I presume not. Of the ones listed Shahn might be another possibility, Dove is too abstract for me, I know Stuart Davis is highly thought of and although I admire him for his completely individualistic style - and rightly or wrongly thats what I am looking for -(unless the subject matter happens to be particularly fascinating) - I am just not too enthusiastic about him.

I have looked for several years for a nice Marsden Hartley, Ive seen lots of them, and the same applies to Prendergast, Glackens- all of these would be of interest.

Since I shall not be in New York during December, perhaps you can send me in addition to the Sheeler and Weber photographs a few selected photographs of the most interesting and in your opinion best other works you will have for sale by other artists. I certainly dont want to bother you too much, so if you are busy just disregard this, but Christmas is around the corner and I will have to find something fairly quickly.

With very best regards and thanking you again I rrmain

Sincerely yours

George Perutz

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

November 10, 1964

Miss Lilian Rixey
745 Greenwich Street
New York, New York 10014

Dear Miss Rixey:

I am flattered by your interest in writing a biography of the Gallery and me.

Last year I finally consented to a tape recording sponsored by the Ford Foundation and spent 48 hours relating some of the historical events in the art world dating since 1926 and reminiscences of earlier experiences. I set a 20-year restriction on this material and now have the tape and the transcription in my possession. Someday when I have time I will go through the material, edit it and possibly permit its publication. However, at some future time - after the end of this year - we might meet and discuss a specific angle of the art world which would be of general interest. I plan to be away most of December since I missed my summer vacation this year, but if you will give me a ring in January, we can arrange for a specific date to discuss the matter. Many thanks for sending me your book. It is impossible for me to do any reading in this hubbub, but I will certainly take it with me on my vacation and know I will enjoy reading BAMIE, based on the many reports I have read and heard.

I look forward to seeing you in January.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MARION KOOGLER McNAY ART INSTITUTE
SIX THOUSAND NORTH NEW BRAUNFELS
SAN ANTONIO 9, TEXAS

10 November 1964

Dear Edith,

That was not a snappy letter, just spirited, and as always I was delighted to hear from you.

I have waited to write, thinking that I might be able to send you a copy of the Pascin book which is at the bindery this minute. The publication date has been set for 21 November.

I fear that I cannot possibly get to New York, and thus take advantage of your most generous offer to launch the sketchbook properly in NYC. Wait until 8 February when I shall arrive, and we can have a quiet drink together and celebrate its appearance.

Tobin's Hartley is superb. It had to grow on me a bit, but after the second magnum its real quality was apparent.

We go, by train yet, to St. Louis for Thanksgiving which we will share with the new director of the City Art Museum, even though he swears he has no furniture save a Sheraton sewing box.

Again, all best regards, and my warmest thanks for your thoughtfulness.

Cordially,

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

BY AIR

Please
pretty
No - Reply to
DMA - Wheeling
November 4, 1964

Has Skira published any of her work

Downtown Gallery
32 E. 51
New York -

Gentlemen:

Do you have any prints - reproductions - of Georgia O'Keeffe's paintings - (in color) - I would like to purchase one or two about the size of "Art News" or even smaller -

I've seen some have appeared in the good art magazines, but have no access to back copies of such magazines -

Any suggestions you will give me will be appreciated -

Thank you

Violet Hayden Howell

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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ANSLEY GRAHAM'S GALERIE INTIME
MODERN FRENCH PAINTINGS SHOWINGS BY APPOINTMENT

November 4 1964

Dear Mrs. Halpert:

I have your letter of November 2 1964.

This painting comes from the original owner who acquired it from Mr. Davis in Greenwich village at the time it was painted. This owner and the family are of outstanding reputation and I might tell you that she knew Mr. Davis very well, helping him when he was first married, and as I understand it, his first wife died in childbirth.

If I were to take and submit you an affidavit signed by this party you would instantly recognize the name as a nationally known personage.

I do not believe that this person would offer a painting that is not original as she would have no reason to so do. Since this painting has been in the owners hands since acquired in 1925 there could of course be no photographic record of this work. I also had and sold a vase of roses (1927) influenced by GRIS, which came from the same source.

I donot wish to report to the owner that this is not authentic in the opinion of some conservator and I believe that you should apprise him of the facts in this letter.

I am also enclosing the photograph of the GRIS type that was also in possession of my client having been acqired from Mr. Davis about the same, time. Please return both slides to me.

Cordially

1542 KELTON AVE., LOS ANGELES 24 • TELEPHONE GRANITE 7-6944

re Davis

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD, CONN. 06103
TELEPHONE 527-2191
Cable address: WADATH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 20, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East Fifty-first Street
New York 22, New York

Dear Mrs. Halpert:

Many thanks for your check for $500 as loan to the silk screen project. I am acknowledging this as Charlie Cunningham is away in Europe and will not be back until next week.

Your order of twenty was the biggest up until this morning when the Ferus Gallery in Los Angeles edged you out with twenty-five. It seems to be going pretty well.

Many thanks again for your help.

Very cordially yours,

Samuel J. Wagstaff, Jr.
Curator of Paintings

SJWJr:smd

ARCHIVES OF AMERICAN ART

Prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archiver is living, it can be assumed that the information may be published 60 years after the date of sale.

November 5, 1964

Miss E. N. Kneznek
11 South Lake Avenue
Albany 3, New York

Dear Miss Kneznek:

Thank you for your letter.

The Ben Shahn painting which was reproduced in the New York Times Sunday Book Review Section was sold many years ago to a private collector.

We have other works by Shahn, of course, and would be glad to have you visit the Gallery if you should have occasion to be in New York in the near future.

Sincerely yours,

Tracy Miller

ARCHIVES OF AMERICAN ART

artist

November 19, 1964

Mr. Robert Garelick
Garelick's Gallery
20208 Livernois
Detroit 21, Michigan

Dear Mr. Garelick:

Mrs. Halpert is down with intestinal flu, so she has asked me to thank you for your letter and to reply for her. I'm sure you will understand.

She has not made any additions to the roster for some time now and does not plan to do so in the foreseeable future, although she appreciates your thinking of The Downtown Gallery in connection with Mr. Culver.

Regards from Mrs. Halpert.

Sincerely yours,

Tracy Miller

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

ARCHIVES OF AMERICAN ART

[redacted] rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

18 Nov 1964

Edith Gregor Halpert
The Downtown Gallery
32 East 51st
New York City, New York

Inclosed herewith a color slide of an original old oil painting of the late 17th Century that I am placing for sale.

The painting is in fine condition and is attributed to the earliy Spanish painter, Murrillo although it is unsigned. The painting is of a Friar, Juan De Alcala, probably from the Moorish city of Alcala de Guaidara, just Notth of Seville, Spain. As you may see, the color remains rich and warm. The size is a little larger than one meter in height and is currently framed in an earlyySpanish frame in the typical Baroque Gold and green.

I am agreable to selling the painting outright for $10,000 or on a commission basis for any aceptable price in excess $12,000 at 25% commission. I have owned the painting for many years and the painting is in my possession and is immediately available.

I will appreciate your return of the color slide in event that you are not interested in handling the sale.

Thanking you in advance for your consideration.

Sincerely

Howard E. Smith
119 West 7th
Peru, Indiana
Tel GR 3 9869

Slide ret-
11/20/64

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SECURITIES NOMINEE CORPORATION
Investments

1570 Chapel Street • Telephone STate 7-3801
NEW HAVEN 11, CONNECTICUT

11/5/64

The Downtown Gallery
32 East 51st Street
New York 32, New York

Dear Mrs. Halpert:

Enclosed please find my check for the purchase of the Benshahn #286.

We enjoyed our visit with you and look forward to seeing you again.

We are both thrilled with the purchase and I know that we will enjoy having it for many years

Sincerely

Arnold W. Gordon

ARNOLD W. GORDON

PHILADELPHIA
ART ALLIANCE

[illegible] SOUTH EIGHTEENTH · PHILADELPHIA 3
Kingsley 5-4302

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 20, 1964

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Miss Halpert:

Charles Coiner, chairman of our Committee on Oil Painting, has informed me that you have offered your generous cooperation in making available some canvases by Morris Broderson for our forthcoming exhibition, "Figure Painting."

The dates for this are January 11 through February 7, 1965, and we will need the paintings approximately one week previous to the opening date. Full details concerning pickup will be forthcoming, but I should like to advise you now that we will insure the paintings at your full value, while in transit both ways and while in our possession.

Will you please send to Andrew J. Seraphin, our publicity director, at this address, the following material <u>by December 1st</u>:

1. A complete biography of Mr. Broderson.
2. A statement from Mr. Broderson about his work.
3. Several 8" x 10" glossy photographs of work to be included in the show and a photograph of Mr. Broderson, if possible.

The enclosed questionnaire may be filled out, or merely used as a guide, if you wish. This material is needed for a story in the January issue of the Art Alliance Bulletin, as well as for press releases.

With repeated thanks.

Sincerely,

James Kirk Merrick
Executive Director

Lawrence H. Eldredge
President
Rudolph Sabatini
Vice-President
Edward Starr, Jr.
Financial Vice President
William P. Wood
Treasurer
John R. Maxwell
Secretary
James Kirk Merrick
Executive Director

JKM/hg

Encl.

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THE DOWNTOWN GALLERY
32 East 51 Street
New York, New York

PAINTINGS DISCUSSED FOR THE CORCORAN GALLERY BIENNIAL FEB. 26 - APRIL 16, 1965

ARTIST	NUMBER	TITLE & YEAR	MEDIUM
MORRIS BROOKSON		NUN OF THE SKULL (KABUKI SERIES) (Private Collection) 1963	Oil
		THE RAPE # 1 (KABUKI SERIES) 1963	Oil
		NUN OF THE SKULL #4 (KABUKI SERIES) 1963	Pastel
ISAMI DOI	34	KAUAI TRADE WINDS 1964	Oil
	19	OLD LAVA #2 1961	Oil
	22	LINGERING MISTS 1962	Oil
GEORGE L. K. MORRIS	33	LATE GOTHIC 1964	Oil
	23	ECHO 1963	Oil
	15	RECEDING SQUARES 1962 (Collection Mr. & Mrs. Moise)	Oil
ABRAHAM RATTNER	63/011 (1847)	UP FROM THE WILDERNESS II 1963	Oil
	63/015 (1842)	SIX MILLION #1 1963	Oil
	63/016 (1843)	SIX MILLION #2 1963	Oil
	61/010 (1809)	FIGURE IN BLUE 1961	Oil
BEN SHAHN	399	TREE OF LIFE 1964	Tempera
	397	BLUE-THROATED VULTURE 1963	W.C.
	387	WARSAW, 1943 1963 (Private Collection)	Gouache & W.C.
EDWARD STASACK	23	APOCALYPSE - BLUE II 1963	Oil
	39	IMAGES NEAR KAMOOA 1963	Oil
	20	VOLCANO - KILAUEA IKI 1962	Oil

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art

Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

November 16, 1964

Mrs. Edith Gregor Halpert
32 East 51 Street
New York 19, New York

Dear Edith:

Dick has re-checked the measurements of the floor plans. With the exceptions of galleries 18 and 19 the measurements are correct.

The correct dimensions of 18 and 19 are as follows:

Gallery 18,	27' 11" X 19' 1"
Gallery 19	36' 5" X 21' 4"

You will note that both rooms are larger than previously indicated.

Cordially,

Bill

Director

HWW/vc

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission im both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

BANDO & CHOSUN HOTELS
SEOUL
REPUBLIC OF KOREA

CABLE ADDRESS
"BANDOHOTEL"

slides that I have are "Visa" & "Something on the Eight Ball" - both mighty handsome.

I was surprised to find that the largest women's university in the world is here - & I am equally surprised that I am booked to stay here for almost two weeks with so many talks - I go to Taegu and other cities, as well as Seoul. Then on to Hongkong, Tokyo, Kyoto, Osaka, Bangkok, Chiengmai & then into India for a month. Of course I'll see Grace Morley - who has decided to stay on there for another term of years - I am most impressed by the tremendous yearning for education both in the Philippines and here - They swarm into the cities for that purpose, swelling the population into the millions - Seoul has almost 3,000,000 people now - I am enjoying this project ever so much but will anticipate with great pleasure returning to take part in the equally exciting venture of the Davis exhibition -

With all best greetings to you -

As ever -

Adelyn

II. What is the National Collection of Fine Arts?

The National Collection of Fine Arts is a bureau of the Smithsonian Institution. It is the oldest government gallery of art, but lacking space and facilities, it has been overshadowed by the National Gallery of Art and the Freer Gallery.

Plans for Development:

The National Collection of Fine Arts plans to move shortly into extensive new quarters, its first real home as a gallery. Resulting expansion of staff, facilities, and services is now possible and necessary. The Collection can at last plan to shoulder its obligations in the service of art in America and of the American arts.

The New Galleries

A great example of neo-classic architecture, the Old Patent Office Building, has been designated by Congress as the future home of the National Collection of Fine Arts and the National Portrait Gallery. This building, begun in 1836 and completed in 1867, is placed on the axis of 8th Street between F and G Streets. Approximately $7,000,000 has been set aside for the extensive remodeling of the interior, which will house galleries, a research and reference library, archives, conservation studios, and offices.

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November 4, 1965

Mr. Ralph Cathey
1283 West San Jose Avenue
Fresno, California 93705

Dear Mr. Cathey:

Thank you for your letter and the snapshots, which are herewith returned.

The Downtown Gallery has for many years concentrated almost exclusively on the work of those artists on its permanent roster, most of whom have been associated with the Gallery since the 1930's - or earlier. At this time we do not anticipate making any additions to the roster.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

ERNEST BROWN & PHILLIPS LTD

DIRECTORS:
OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
R. C. PHILLIPS

THE LEICESTER GALLERIES

4 AUDLEY SQUARE

LONDON W1

TELEPHONE: MAYFAIR 1159 . TELEGRAMS: AUDAX AUDLEY LONDON . CABLES: AUDAX LONDONW1

ion to publishing informatical regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

PLP/JCO

10 November 1964

Mrs. E.G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22.

Dear Mrs. Halpert,

I am delighted to learn from my partner, Nicholas, that you have agreed to let us have a show of the artists of your gallery for next Summer. It is a project which we have often discussed, and it is so good to know that this will be realised. Nicholas asked me to send you a floor plan of our gallery, and this is enclosed.

I look forward to hearing in due course all the details.

Yours sincerely,

Patrick L. Phillips

Enclosure

(July - Aug)

Bring - Photo -

The Paine Art Center and Arboretum

Dear Mr. Miller:

We are returning to you today, a drawing by Robert Osborn called HORSE, 1961. This was under consideration for purchase by one of my Trustees and for this reason it was not sent with the others.

Do express to Mrs. Halpert our deep appreciation for her help in organizing the Osborn show held here.

Very truly yours,

Richard N. Gregg

Richard N. Gregg
Director

November 13, 1964
Mr. Tracy Miller
Secretary
The Downtown Gallery
32 East 51st Street
New York 22, New York

BOX 1097 • 1410 ALGOMA BOULEVARD • OSHKOSH, WISCONSIN

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The Downtown Gallery
32 East 51 Street
New York, New York 10022

November 11, 1964

To: Joe Mayer, Comet Ray Letter Service

Please ADD the following to our PUBLICITY list:

Caryl Goldschine
Teleguide
1840 Broadway
New York, N.Y. 10023

Mr. Edward Barry
Art Department
Chicago Tribune
Chicago, Illinois

Oshkosh Daily Northwestern
Oshkosh, Wisconsin

Amsterdam News
2340 Eighth Avenue
New York, N.Y. 10027

.... and the following to our MUSEUM list:

Mr. Robert M. Doty, Ass't Dir.
Yale University Art Gallery
1111 Chapel Street
New Haven 11, Conn.

Miss Saradell Ard
Alaska Methodist Univ.
University Blvd.
Anchorage, Alaska

Mr. Henri Gadbois
Contemporary Arts Museum
6945 Fannin Street
Houston 25, Texas

Mr. Richard N. Gregg, Dir.
Paine Art Center and Arboretum
Box 1097, 1410 Algoma Blvd.
Oshkosh, Wisc.

Mr. John Davis Hatch
Advisory Coordinator, Fine Arts Program
J.D. Rockefeller Jr. Fine Arts Bldg.
Spelman College
Atlanta 3, Georgia

.... and the following to our CUSTOMER list:

Mr. Arnold W. Gordon
Pleasant Hill Road
Woodbridge, Conn.

Mr. Daniel Mattis
16 Hamilton Drive
Chappaqua, N.Y. 10514

Mr. & Mrs. Rene D'Harnoncourt
333 Central Park West
New York, New York 10024

Mr. Jerome Westheimer
Box 293
Ardmore, Oklahoma

Mr. & Mrs. Jack Nash
10 East End Ave.
New York, N.Y. 10021

Dr. Lewis J. Rattner
901 Blanford Blvd.
Redwood City, Cal.

Mr. Richard J. Kempe
200 East 16th St.
New York, N.Y. 10003

Mr. Bernard Belikove
225 Christol St.
Metuchen, N. J.

Mr. Arthur Hammer
Hammer Knitwear Co.
26 West 17th St.
New York, N. Y. 10011

Mr. & Mrs. Richard Landy
128 Chestnut Street
Boston, Mass.

Dr. Samuel Paplanus
Johns Hopkins Hospital
Baltimore 5, Maryland

Mr. Joshua Siegel
343 East 30th St.
New York, N. Y. 10016

Mr. & Mrs. Richard Goodman
26 Hampton Road
Scarsdale, N. Y.

Mr. & Mrs. A. W. Sametz
37 Washington Square West
New York, N.Y. 100

Please may I have the new cards on these as well as the others I have sent you recently at your earliest possible convenience. Many thanks.

Tracy Miller

[redacted]

ew to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

November 24, 1964

Miss Johanna Alemann
Alemann Films
P. O. Box 76244
Los Angeles 5, California

Dear Miss Alemann:

You have our permission to include in your series 20TH CENTURY ART: A BREAK WITH TRADITION a photographed reproduction of Max Weber's SEEKING WORK 1938, with the credit line to read "Courtesy of The Downtown Gallery".

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

ARCHIVES OF AMERICAN ART

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November 20, 1964

The Downtown Gallery
32 East 51st Street
New York, New York 10022

Att: Mrs. Edith Halpert, Director

Dear Mrs. Halpert:

We missed you the other day when we called, but we were anxious to have a photograph as soon as possible. It arrived the next day; thank you.

Mr. Sinke of Santini Brothers has received instructions to pick up the exhibition on November 30th for shipment to us. If you could supply them with a consignment invoice; fill out the enclosed loan information form, attach the consignment invoice and return them to us, we can line up the program and arrange for insurance. Besides the insurance valuations, please advise us as to the sale prices...our commission is 10%.

The exhibition will open here December 10th and close the 1st week in January. As you know, our insurance will be in effect from the moment that objects leave your premises until they are returned.

We sincerely appreciate being able to have the Osborn Exhibition. With many thanks for your interest and cooperation, I am

Sincerely yours,

WILLIAM A. LEONARD
Director

WAL:sc
encls

P.S. Our new address: 113 W. Fourth Street, Cincinnati, Ohio 45202

58 Central Park South,
New York, N.Y., 10019

Lavenson Bureau of Advertising, Inc., 116 South Seventh Street, Philadelphia, Pennsylvania, 19106, 215-WAlnut 3-1250

ior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 4, 1964

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Miss Halpert:

We are the advertising agency for Avon Books, publisher of "Call It Sleep," a book by Henry Roth.

This book was reviewed in the October 25 issue of the New York Times Book Review. The Times uses a painting by Ben Shahn to illustrate the review.

We are planning to reprint this review for distribution to book wholesalers and retailers, but not to the general public. I therefore would like your permission to reprint as it was used by the Times. An appropriate credit line (same as in the Times) will be given your gallery.

May I have your written permission by return mail, since we are on a very stringent time budget.

Thank you.

Sincerely,

LAVENSON BUREAU OF
ADVERTISING, INC.

Steven M. Lenker

SML: jt

...rior to publishing information regarding sales transactions, ...ssessors are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

Saturday Review

380 Madison Avenue, New York, N.Y. 10017

November 6, 1964

Tracy Miller
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Miller:

Thank you for letting us know about the duplication. This will be corrected, and duplicate mailings will be discontinued with the November 21st issue.

Please be assured that the subscription for the Downtown Gallery is now properly entered as one order and service will be continued through November 1965.

Once again, thank you for writing.

Sincerely yours,

Lawrence Lane

Lawrence Lane
Subscriber Service Division

LL/sm

ARCHIVES OF AMERICAN ART

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

November 18, 1964

Fis Printing Sales Co.
54 West 21st Street
New York, New York

Gentlemen:

On October 15th, I attempted to order from you via my letter of that date, 250 mailing labels and I sent you a sample to be duplicated. Shortly thereafter I received a phone call from you and was told that the minimum order was 1000. Although I will never use that many labels, I agreed to take 1000 and was promised delivery by October 31st.

From November 1st to the 16th, I was on the phone with you almost every day inquiring about this order. At one point I was told that 1000 was such a small order that it would just have to be stuck in between other orders when you had the time. At another time I was told that they had gone out that day only to be told a few days later that they were waiting for the glue to be dry. At any rate, the labels arrived yesterday. They are not like the sample I sent you at all, but will have to do. However, you have sent me 2000 labels - or double the number I ordered.

Please call for the extra 1000 labels as I do not wish to be billed for them.

You may gather that I find your service totally unsatisfactory.

Sincerely yours,

Tracy Miller

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UNITED STATES INFORMATION AGENCY
WASHINGTON

November 4, 1964

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

The U. S. Information Service in Hong Kong is interested in promoting a Chinese translation of Sam Hunter's MODERN AMERICAN PAINTING AND SCULPTURE, and we are in the process of trying to locate material to reproduce the illustrations in the book.

One of the paintings appearing in it is TWO BRIDGES, by Niles Spencer. Mr. Roy Neuberger, who owns the painting, suggested that you might have a color transparency or know where one could be obtained. We should greatly appreciate any help you can give us on this matter, as we should like to reproduce as many paintings as possible that appear in the Hunter book.

The Chinese edition, to be published by the World Today Press, is expected to have an initial printing of 10,000 copies.

Sincerely yours,

Howard O. Hill

Howard O. Hill
Translations Branch
Information Center Service

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 23, 1964

Mr. Thomas M. Messer, Director
The Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York, New York 10028

Dear Mr. Messer:

I have just received a copy of your letter of November 17 to Mrs. Breeskin. I share your enthusiasm for the Davis exhibition and regret that the Guggenheim cannot show it. The National Collection of Fine Arts has been most anxious to cooperate with you in any way possible concerning the show. We are already indebted to you for the catalogue introduction which Mr. Arnason is preparing.

During this preliminary planning period, Mrs. Edith Gregor Halpert has been in close contact with Mr. Arnason and, in Mrs. Breeskin's absence, she has been the person most involved with the final commitments for the schedule. I will let her know of your decision.

Sincerely,

Harry Lowe
Curator of Exhibits

cc: Mrs. Breeskin

bcc: Mrs. Halpert
Davis Exh. file
Reading file

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information may be published 60 years after the date of sale.

409 W

X. SUMMARY

These are the urgently needed services that are implicit in the Congressional mandate to the National Collection of Fine Arts.

These services will have an impact on the cultural life of the entire nation. They will enrich the lives of millions and promote a first-hand appreciation of our cultural heritage. They will help preserve that heritage and make it more meaningful to scholar and schoolboy alike.

To perform these services, the National Collection of Fine Arts will need support and aid from many sources. Assistance from private individuals and organizations will be indispensable.

Urgently needed are:

- Important examples of American art, acquired as gifts or long-term loans
- Funds for the acquisition and proper display of important examples of American art
- Funds for scholarships, research grants in American art, and implementation of other programs
- Archival material that documents the history of American art
- Exhibition material appropriate for circulation to schools or display in major offices of the Government
- Truck-trailers for conversion to Artmobiles

The following page recapitulates the programs for which this help is needed.

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission em both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Colin also reported on progress in the matter of supplying the members with identification of their membership in the Association. He showed the designs of proposed new stationery from the elements of which a certificate of membership and a form of seal would be supplied to the members, the latter of which might also be used by the members on their gallery stationery. In this connection, there was some discussion of possible means of publicizing the Association and its members. Consideration was given to possible periodic advertisements of the membership in the Association and the issuance of a handbook. It was the consensus of the meeting that a public relations consultant should be employed who should propose an entire program of promotion for the Association.

Reference was made to the financial report, a copy of which had been sent to all members and to the fact that even after the Summer Exhibition, the Association had a substantial cash balance which would enable it to embark on a public relations program such as that discussed in the previous paragraph. It was also reported that because of the financial condition, it had been proposed that the annual dues of members be reduced from $250 to $200.

Mr. Colin stated that a question had been raised as to his own professional connection, as a lawyer, with members of the Association. Mr. Colin reported for the record that he or his firm represented the following members of the Association: Grace Borgenicht Gallery, Stephen Hahn Gallery, Samuel M. Kootz Gallery, Pierre Matisse Gallery; and that he or his firm also represented or had represented in isolated situations the Marlborough-Gerson Gallery, Inc., Sam Salz, Inc., M. Knoedler & Co., Inc., which are non-members of the Association. In addition, he reported that he had represented Daniel Cordier individually, who has a connection with Cordier & Ekstrom, Inc., a member of the Association.

The election of Directors to serve for the ensuing year was then held and the following Directors were elected: Dan R. Johnson, Pierre Matisse, Klaus G. Perls, Alexandre P. Rosenberg, Eleanore B. Saidenberg, Eugene V. Thaw, all of New York and all re-elected, Andre Emmerich and Betty Parsons of New York, elected for the first time, and B. C. Holland of Chicago and Boris Mirski of Boston, each elected for the first time. After the election, discussion ensued which indicated it to be the sense of the meeting that officers of the Association, to be elected by the Board of Directors, should be elected to serve for a term of two years rather than one year in order to assure certain continuity of administration.

It was reported that some of the members, as a result of discussions with their insurance brokers, had indicated that there might be available a major medical expense insurance program which could be issued to the group of members and their employees at reduced group rates and which might not otherwise be available to the individual galleries. It was agreed that a committee would be appointed to consider this proposal and make a recommendation on it at a subsequent meeting.

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November 24, 1964

Mrs. Grace Borgenicht Brandt
Grace Borgenicht Gallery Inc.
1018 Madison Avenue
New York 21, New York

Dear Grace:

I'm sorry to be so slow in answering your letter but I was waiting for Zorach to drop in as I'm not familiar with this piece of sculpture and would rather not commit myself about the valuation until he sees it. Since he is ill I decided to mail the snapshot to him and will let you know the moment he calls me.

My best regards.

Sincerely yours,

jwd

ARCHIVES OF AMERICAN ART

ice to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

November 10, 1964

Mr. Leslie Cheek, Jr.
Director
The Virginia Museum of Fine Arts
Richmond, Virginia

Dear Mr. Cheek:

I certainly appreciate your thoughtfulness in sending me the clipping. Isn't it amazing how reporters as a group have a genius in misquoting or incorrectly recording your statements. This, incidentally, reminds me of the episode of the Stuart Davis acquisition and the discovery (so-called) made by your local reporter.

I hope that one of these days you will venture New York-way and pay us a visit. It will be good to see you.

My best regards.

Sincerely yours,

MSH/rb

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LAKEVIEW CENTER FOR THE ARTS AND SCIENCES

PEORIA, ILLINOIS

142 West Detweiller Drive
Peoria, Illinois
November 6, 1964

Ms. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York, New York

Dear Ms. Halpert:

I have just returned and read, with great pleasure, your letter of October 17, offering to share with us your "Peaceable Kingdom". It is a notable addition to our exhibition, and we are most grateful to you for your kindness.

I have enclosed the standard loan forms for your use and have enclosed a self-addressed envelope for the return of one copy. It would be greatly appreciated if you could, at our expense, rephotograph the painting for the catalogue. We will, of course, insure it from the time it leaves your hands until it is returned to you.

I am personally interested in paintings and watercolors and would be most interested to look through the catalogues of your current and recent exhibitions. I come to New York occasionally for brief visits and hope that you will have the time to see me.

Thank you very much for your assistance.

Sincerely,

Joseph C. Haefelin

Joseph C. Haefelin
Co-Chairman - Opening Exhibit

JCH:jad
enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

TO 32 E. 51 ST.

NEW YORK CITY

...elsea 2-8834 FROM

FIS Printing Company
"ONE STOP FOR ALL OF YOUR PRINTING NEEDS"
54 WEST 21st STREET
NEW YORK, N. Y. 10010

SUBJECT: LABELS:

DATE: 11-18-64

FOLD ↑

GENTLEMAN:

WE ARE SORRY THAT YOU HAVE FOUND OUR SERVICE UNSATISFACTORY.

IF YOU WISH TO KEEP THE EXTRA 1m LABELS WE WILL LET YOU HAVE

THEM FOR $4.00 EXTRA.

THANK YOU

Frank Siegel

PLEASE REPLY TO → SIGNED FRANK SIEGEL

I do not want the extra 1000 labels at any price. Please have them called for.

DATE 11/20/64 SIGNED [illegible]

SEND WHITE AND PINK COPIES WITH CARBONS INTACT. PINK COPY IS RETURNED WITH REPLY.

WILLIAM ZORACH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 10, 1964

Mrs. Edward L. Watson
Country Art Gallery
Westbury, L.I., New York

Dear Mrs. Watson:

I was very sorry to disturb you at your opening but I did try two or three times earlier in the day.

It was good to hear so much noise in the gallery since it suggested quite an audience and I hope that the visitors were enjoying the sculpture and the paintings by Mr. and Mrs. Z.

As I mentioned, I have been out of the Gallery for several days which explains the delay in my communication. Having had no vacation this year I suppose I am fair game and attract all the new germs that come along but I expect to take two weeks off in December now that I have an excellent assistant.

Naturally, I was under the impression that Mr. Zorach would send me a tentative list of the exhibits before any decision had been made. However, you were kind enough to mail me a copy and when I referred to it I realized that six of these objects had been promised for exhibitions and had to be delivered by the 18th of this month -- or picked up by the truckers who were assigned for the job. I am repeating both the numbers and titles to avoid any confusion.

5.	CHILD ON A PONY	Bronze
8.	GRANITE CAT	Granite
10.	FLOATING FIGURE	Bronze
14.	FAMILY GROUP	Aluminum
15.	CRESCENT MOON	Sandstone
16.	RECLINING FIGURE	Nickel silver

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November 12, 1964

Mr Edward O. Hill
Translations Branch,
Information Center Service
United States Information Agency
Washington, D. C. 20025

Dear Mr Hill,

In reply to your letter of November 10, I must tell you that The Downtown Gallery has no file copy of the color transparency for The Two Bridges, 1947, by Niles Spencer. However, the painting has been reproduced in color a number of times in museum catalogues and art publications. If you would care to make an illustration of the Spencer from existing color plates for letter press, we could make a search of our holdings and let you know whether a set exists for the Spencer.

The Two Bridges, 1947, appeared in color illustrations in the following publications:

November, 1947	NILES SPENCER EXHIBITION, The Downtown Gallery, New York
December, 1947	ART NEWS Magazine
May, 1952	THE MR & MRS ROY NEUBERGER COLLECTION Catalogue, Walker Art Center, Minneapolis
June, 1960	AMERICAN ART 1910-1960, from The Mr & Mrs Roy Neuberger Collection, Knoedler Galleries, New York
1951	ABSTRACT PAINTING AND SCULPTURE, Catalogue, Museum of Modern Art, New York

Sincerely yours,

Donelson F. Hoopes
Assistant Director

DFHis

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

F

TIME
THE WEEKLY NEWSMAGAZINE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 10020
JUdson 6-1212

11 November 1964

Dear Mrs. Halpert,

Thank you very much for lending me the enclosed photographs of the work of Robert Osborn.

Best regards,

Marguerite Johnson

Marguerite Johnson

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, NY.

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

November 17, 1964

Mr. C. C. Cunningham, Director
Wadsworth Atheneum
25 Atheneum Square North
Hartford, Connecticut

Dear Charlie:

I have been so overwhelmed with work that I did not get a chance to really study all the contracts, etc. However, I am now enclosing the Gallery check for $500. as an advance toward the production of the very handsome portfolio you are about to publish.

No doubt Sam Wagstaff mentioned to you my suggestion for copyrighting the entire portfolio or at least the Stuart Davis print. Details in this connection will follow in my next letter which I will dictate when I return from Memphis, Tennessee on Wednesday. I am just about ready to make the plane en route and have not had a moment to make notes for my lecture, but the long trip on the plane will take care of that, I suppose.

My very best regards.

Sincerely yours,

EGH/tm

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The Corcoran Gallery of Art

Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

November 20, 1964

Mrs. Edith Gregor Halpert
c/o Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

Selections for the invited section of the 29th Biennial Exhibition of Contemporary American Painting have been completed and I would like to request the loan of the following paintings:

Morris Broderson: Nun of the Skull (Kabuki Series)

The Exhibition will be on view here from February 26 to April 18, 1965. Since the Award Jury meets on January 14 and 15 we will have to pick up the paintings between December 21 and 31. The pick-up and transportation will be handled by 7 Santini Brothers. You will be notified in advance by them as to the exact time of pick-up. We hope that you will help us keep costs down by having the paintings readily available at the agreed time.

Enclosed are our forms; please fill in one catalogue form for each painting and return it to us. The frame forms should be filled in and attached to the paintings. The catalogue cards should reach us as soon as possible in order to give our Registrar sufficient time to have the works of art insured. The Gallery and its insurance company do not assume any responsibility for damage caused by the use of improper materials or methods on the part of the artist.

Mrs. Inga Heck of the Gallery staff will handle sales. We will take a 10% commission from all sales of paintings exhibited in the Biennial.

May I extend my thanks for your courtesy and cooperation in making this arduous task pleasant and, we hope, successful.

Sincerely yours,

HWWilliams Jr.

Director

HWW/gb

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KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Champaign 61822

November 17, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are in the latter stages of trying to meet the printer's deadline for our catalogue. Up to date we have not received photos of Gommorah by Rattner, Contemplation by Zorach, and Fathom by Tseng Yu-Ho.

We also need a return of the data sheets for Tseng Yu-Ho, and Stasack. In the event that somehow you have not received them I am enclosing duplicates.

Many thanks for your help, and best regards.

Sincerely yours,

C. V. Donovan

CVD:BS

Encs. 2 Form #1
2 Form #2

Telephone: Area Code 217 - 333-1860

The House of H. Heydenryk, Jr. Inc.
MAKERS OF FINE FRAMES
ESTABLISHED 1845

141 WEST 54TH STREET, NEW YORK 19, N. Y.
CIRCLE 8-2333

NETHERLANDS ESTABLISHMENT: AMSTERDAM BRANCHES: THE HAGUE, HOLLAND · LONDON, ENGLAND

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November 4, 1964

Mrs. Halpert
Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Mrs. Halpert:

Just the other day, I went through our file and discovered that there are a few antique frames on loan from us for Max Weber paintings, and I wanted to be sure that this is properly recorded at the Gallery.

The frames are the following:

CO7895 is on a red boardered sticker on the back of these.		ART. NET.
Dec. 13, 1961,	1 hand carved HH Spanish with III insert, 30 x 36, "Pacific Coast, 1952,"	$182.40
	1 Hand carved Spanish with III insert, 30 x 36, black & gold finish, "New York 1914"	$258.00
CO7967 is on a red boardered sticker on the back of this.		
March 15, 1962,	1 Italian molding antique #10201-10101 with off white insert, 31 x 39, antique gesso finish, for reclining nude.	NET. $235.00

Please have someone check the records to make sure that these frames are still on the pictures so that we may keep proper track of the frames involved. I appreciate your kindness.

With best wishes,

Sincerely yours,

THE HOUSE OF H. HEYDENRYK, JR., INC.

Henry Heydenryk, President

HH:RK

ion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 19, 1964

Mr. Allen P. Mullen
Department of Art
The University of Michigan
Ann Arbor, Michigan

Dear Mr. Mullen:

We have just received your letter of November 13th.

Mrs. Halpert has asked me to say that she will be delighted to see you when you are in New York. Would you be good enough to telephone ahead for a specific appointment?

We look forward to meeting you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Newspaper Women's Club of New York, Inc.

WORLD PRESS CENTER / 54 WEST 40TH STREET NEW YORK 18, N. Y. / OXFORD 5-7242

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Friday
Dec 4

November 18, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

The Newspaper Women's Club is holding a once-in-a-lifetime auction of originals of political cartoons for the benefit of the Club's educational fund. We have real collector's items in the auction - originals from seven Pulitzer Prize winners, number six in a limited edition of eleven lithographs by Abner Dean, one of three remaining lithographs in a limited edition of fifty of Al Hirschfeld's "Nine Old Men" dissenting on WPA and NRA decisions.

The auction will take place in the 10th floor lounge of the Overseas Press Club on Friday night, December 4th. The cartoons will be on exhibit in our club-rooms from November 30 through December 4 at the hours printed on the enclosed flier.

We are eager to reach as many interested people as possible and especially collectors like yourself.

We hope you will be able to be with us the night of the fourth and if you can help us get word to others we would appreciate it.

Yours sincerely,

Emily

Emily Nathan
Exhibition Chairman

ESN:ae

My address:
250 West 57th Street
New York 19, New York
Circle 5-5917

theARTgallery HOLLYCROFT / IVORYTON, CONNECTICUT / TELEPHONE (203) 767-1601

OFFICE OF THE PUBLISHER

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November 4, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Edith:

In a special feature written by William Steadman, Director of the University of Arizona Art Gallery, for our December issue we will reproduce Ben Shahn's "Heron" and Leonard Baskin's "Bird" on the introductory double page spread. The two works will be the only art reproduced on the spread.

Knowing that you will find this of great publicity value, we wanted to inform you beforehand. Within the next few days our Publicity Director, Paul Shanley, will stop by should you wish to discuss any special advertising plans.

Very truly yours,

Bill

William C. Bendig
Publisher

WCB:ab

EUROPEAN OFFICE: 74, SHORROLDS ROAD, LONDON S.W. 6. REPRESENTATIVES IN MAJOR CITIES INCLUDING: PARIS, ROME AND MILAN. CABLE: BENDIG/IVORYTON

ARCHIVES OF AMERICAN ART

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ALSDORF FOUNDATION
3200 PETERSON AVENUE · CHICAGO, ILLINOIS 60645

The Artist Yes
Prints Yes

November 30, 1964

AIR MAIL

Miss Edith Gregor Halpert,
Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Edith:

Just returned to town and found awaiting us your letter of November 10th. Appreciate your kind observations.

We have a good idea of the artists you handle, and the Foundation program is going to be a long range one, so the next time we are in New York Marilynn and I will let you know, and let's visit together and see what particularly outstanding objects are then available for consideration.

With best regards,

Cordially,

ALSDORF FOUNDATION

J. W. Alsdorf,
President

JWA:rs

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lliam Saltzman . 422 7th Avenue Southwest . Rochester, Minnesota

November 5, 1962

iss Edith Halpert, Director
owntown Gallery
12 E. 51
ew York, New York

Dear Miss Halpert:

ring the past year I spent most of my time painting in Europe. On my
urn trip when I stopped in to visit Mr. Harvard Arnason at the
ggenheim Museum, he suggested that I certainly write to you this Fall
d send slides of my work for your review.

e enclosed group of color transparencies are recent examples of my
s, watercolors and drawings. At the moment I do not have New York
esentation and would appreciate your consideration.

easily send you originals and biographical material if you so desire.

ou.

rely,

Saltzman

liam Saltzman

Joslyn Art Museum

Eugene Kingman
Director

2218 Dodge St.
Omaha 2, Nebraska
Tel. 342-3996

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November 10, 1964

The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Att: Mrs. Edith Halpert

Dear Mrs. Halpert:

Our Collector's Choice Show has just concluded, and we are happy to say that five other works have been acquired in addition to our previous purchase of the Broderson, a Kuniyoshi pencil sketch ($500.00), a Morris watercolor ($200.00), a Shahn silkscreen ($65.00), and two Stasack ($60.00) and ($150.00).

We are returning the unsold works, shipping them out from here this week, and you should have our check by the middle of the month.

Thank you for your assistance and cooperation.

Sincerely,

Richard E. Ahlborn

Richard E. Ahlborn
Curator

REA/j
cc - Mr. C. Mc Laughlin

ARCHIVES OF AMERICAN ART

Dear Edith Halpert:

This duplicate is the record of our sales at the Weber show. It is also the record of an artistic success, and I had the additional pleasure of meeting you. So, upward and onward.

Best to you.

joan a.

November 24, 1964

3 Max Weber lithographs

"Women Combing Their Hair"	$ 75.00
"French Model"	60.00
"The Mirror"	140.00
	275.00
Less 10% Commission	27.50
	$ 247.50

Downtown Galleries
32 East 51st Street
New York City

from:

joan avnet galleries
seven grace avenue
great neck, long island

Check enclosed

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

VII. Fulfilling the Mission: The Gallery of American and Contemporary Art

We are the only great nation of the world that does not have a national gallery of its native school. Recognition of our own cultural achievements is long overdue. The National Collection of Fine Arts is now preparing to gather and present an exhibit which will survey our artistic heritage.

This survey will include the art of the present. The National Collection of Fine Arts has been explicitly charged to exhibit contemporary art.

In displaying both indigenous and contemporary art, the National Collection resembles the Tate Gallery in London.

The evolution of the Tate Gallery is instructive for us. It gradually defined and assumed its functions in response to public needs, which resulted from limitations in the services of the National Gallery of London. That gallery is dedicated to the exhibition of carefully selected, acknowledged masterpieces. As a result, it has fallen to the Tate to present a survey of the native school, of contemporary national art, and of contemporary foreign art.

In the capital of the United States, the public merits a similar service, and the comparable functions fall to the National Collection of Fine Arts.

ior to publishing information regarding sales transactions, merchant are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

November 23, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, 22, New York

Dear Mrs. Halpert:

Yesterday, Carter Brown telephoned me to request the loan of our Stuart Davis lithograph, requested by you for inclusion with the National Gallery's display honoring the new stamp. We are, of course, delighted to grant this loan for the occasion.

If you plan to be present at this event next Wednesday, we hope that you will be able to stop in and see what we are doing in preparing our existing space for changing exhibitions.

With kindest regards, I am

very sincerely yours,

Richard P. Wunder

Richard P. Wunder
Curator of Painting and Sculpture

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F

November 13, 1963

Mr. A. Haddad
2247 Jayson Avenue
Pittsburgh 16, Pennsylvania

Dear Mr. Haddad:

Regarding our telephone conversation yesterday in relation to the Ben Shahn painting THAT FRIDAY, I am sorry to tell you that this painting was sold on Monday of this week.

I was not in the gallery at all on Monday and had not been informed of the sale at the time of my talk with you.

Many thanks for your interest and again, my regrets.

Sincerely yours,

John Marin Jr.

JM/tm

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IBM

International Business Machines Corporation

590 Madison Avenue
New York, N. Y. 10022
PLaza 3-1900

November 13, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

This letter is to confirm our conversation of this afternoon concerning the works of three of your artists whom I would like to include in our coming exhibition. These artists are Tseng Yu-ho, Isami Doi and Ed Stasack. The exhibition is scheduled to open January 11, 1965 and run through February 5. The working title for this show is "Impact of Nature" and will consist of approximately ten to twelve artists from Hawaii.

I would like to confirm the loan from the Downtown Gallery of the following paintings:

Isami Doi -	Old Lava II Fleeting Clouds Kauai Sunset
Tseng Yu-ho -	A Presence Pulse of Green
Ed Stasack -	Pacific Witch II Underseas Mountain

I am also requesting from Tseng Yu-ho two paintings whichshe now has in Honolulu, "Behind Times" and "Humidity."

I would like to get photographs of these paintings for use in our publicity kits, as well as biographical information on these three artists.

We are very pleased that you will be able to lend these paintings to us for our exhibition of art from Hawaii.

Sincerely yours,

Richard D. Collins

Richard D. Collins, Manager
Department of Arts & Sciences

RDC/MMM

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Write you are now sorry d 11/20/63

Pullman, Washington
614 Grand - Apt. 2
November 14, 1963

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Sir,

I am interested in obtaining color reproductions of the works of the artist "William Zorach" either in books, exhibitions catalogues, or any other form. I am interested only in his water color paintings.

Anything you might have would be appreciated. Please send price if there is cost.

Thank you!

Sincerely
Beverly G Richardson

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ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York 22, N. Y.

November 11, 1964

NOTICE TO MEMBERS

I refer to my memorandum to you of October 29 informing you of a suggestion of Mr. Maynard Walker "that the member galleries join together in the practice of closing their galleries between December 24 and the day after New Year's Day." You will also remember that I invited comments on this suggestion.

You may be interested to know that I have received replies from many of the galleries and that they fall generally into two categories.

The first group indicates that many of the galleries by their own decision in the past have followed substantially the same practice as Mr. Walker and have closed their galleries during the Christmas holiday period.

The second group of comments are to the effect that this is a matter for the individual judgment of each gallery and is not one which either requires or warrants an agreement among all of the members.

Ralph F. Colin
Administrative Vice President

RFC:jl A735

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Grenauer

NEW YORK
Herald Tribune
230 West 41st Street, New York, N.Y. 10036 PE 6-4000

November 12, 1964

Miss Edith Halpert
The Downtown Gallery
32 East 51 St.
New York, N.Y.

Dear Edith:

Thanks for sending me the transparencies so quickly. The Rattner was the one that seemed to work out best with my piece, so I sent it along to the magazine. If they decide to use it, I'll let you know. In the meantime, here are the others.

It seems ridiculous that we're both so harrassed we can never get together for a drink or dinner. But we will, very soon.

Affectionately,

Emily

Donee's Name: FLEMING MUSEUM
Address: UNIVERSITY OF VERMONT, BURLINGTON, VT.

Date of gift or proposed gift: SUMMER 1964.

Name of work: "Landscape with Snake", 1921

Artist: YASUO KUNIYOSHI

From whom purchased: PROBABLY DANIEL GALLERY.
City (if not New York):

When purchased: ?

Purchase price: ?

Medium: (Underline or fill in one)
PAINTING-Oil-Water color-Pastel-Gouache-Other
DRAWING-~~Pencil-Crayon-Ink-Other~~
SCULPTURE-Bronze-Stone-Wood-Other
GRAPHIC-Lithograph (Blk & White, Color)-Etching-Other

Support: (Underline one)-Canvas-Paper-Wood Panel-Other

Dimensions: Height 9 1/2 inches; width 12 inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: "Kuniyoshi 21."
Face (underline two): Upper, lower, right, left, center, other
Reverse (Describe):

Quote, describe, and state location of any other inscription:

For Sculpture, Cast No._____, Edition size_____

Condition:

*Former Owners: (Dealers and collectors)
THE ARTIST.
DANIEL GALLERY.

*Exhibitions:

*References in Publications (Books, Magazine Articles, Exhibition Catalogs, etc.)

Note: If space is insufficient, please supply information on additional page.

$1500 '7/4/64

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F Appraisal $6,000

THE PHILLIPS COLLECTION

A GALLERY OF MODERN ART AND ITS SOURCES

1600-1612 21st STREET, N.W. WASHINGTON 9, D.C.

Duncan Phillips, *Director*
Marjorie Phillips, *Associate Director*
Elmira Bier, *Assistant to Director In Charge of Music*

202 DU 72151

November 23, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am taking advantage of your offer to look up a valuation for our DARK RED LEAVES ON WHITE by Georgia O'Keeffe. The size of the picture is 32x21" and it was painted in 1925. We are not considering selling it, merely lending it. I will appreciate it if you will call collect, and thank you in advance for your courtesy.

Sincerely yours,

Elmira Bier

EB:de

Called collect Nov 25 to inform Miss Bier of $6000 valuation on O'Keeffe painting

DFH

dor to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

5440 Vicaris Street
Phila., Pa. 19128
November 9, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mrs. Marjorie Rubin, whom I met at the Stewert Davis Exhibition at The Peale House Galleries, indicated that you are a leading collector of his works and familiar with their value and market.

I have a very interesting Stewert Davis water color circa 1935 (similar to some of the oils on exhibit now in Philadelphia. I would like it evaluated and I might possibly offer it for sale.

I note that you were involved in arranging the Philadelphia Exhibit and thought you might be returning to Philadelphia in connection with it.

If so, may I meet you here? If you are not planning to be in Philadelphia, may I arrange to see you in New York?

Sincerely,

Lee Lester

(Mrs.) Lee Lester

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November 15, 1963

Mr. Frederick S. Wight
Chairman, Department of Art
University of California
Los Angeles 24, California

Dear Fred:

As usual, I have been right up to my ears in papers and other more modern means of communication.

Our photographer has been preoccupied with several major jobs and we have been unable to obtain any prints from him. How urgently do you need the photographs? Have you had further word from Sir John Rothenstein? And how are you doing with the State Department? I do not want to throw my little weight around with Lucius Battle, the Undersecretary of State for Culture or Education or Whatnot. He is in charge of the exchange programs and wrote me a beautiful letter of thanks for lending him about 40 to 60 paintings for a period of a year. These were hung in the reception rooms, his office and offices of other VIPs in the Department and were seen by foreign VIPs who called in reference to cultural exchanges. In the letter, he placed strong emphasis on the effect these works of art had on the many visitors during the year and mentioned how important it was to present this image abroad. This is why I thought I could follow through with him about the show in London and Paris. On the other hand, he may feel as strongly about a one-man exhibition and may tell me that he has nothing to say about shipping art exhibitions abroad. But I certainly will try if you think it worthwhile and not premature. Do let me know. I certainly will continue trying to obtain the photographs in hope that we have some on hand so that Stuart Davis will not have to pony up this speculative investment for prints. However, if you think it is vital I will have to assume the expense myself and perhaps it would be best for me to send the photographs directly to my British pal with a letter. What do you think?

Also, talking about photographs, how would you like to return the batch of O'Keeffes we sent you last June. I understand she is trying to obtain the negatives from the photographer and will probably ask for whatever prints of hers in our possession. Although I am not obligated to return this material to her, I like the idea of shocking the hell out of the old girl by being so

was using the Armory Show watercolor of the burlesque. Not only is this a phase of the artist's work that is unfamiliar to people, but it seemed to forecast his later genius.

4. When Mrs. Breeskin and I were meeting with you, you emphasized that many of the works would be available through your request. As we discussed yesterday, I hope you will start pinpointing those lenders you and Mrs. Breeskin agreed were best approached by you. Because of building special walls, I need to know that the two murals are committed to our show.

5. I still do not know your reaction to the Smithsonian exhibit going elsewhere. Certainly I feel an indebtedness to Mr. Arnason and he should have first consideration.

Thank you for your invaluable help -- and another most pleasant visit.

Sincerely,

Harry Lowe
Curator of Exhibits

cc: Mrs. Adelyn D. Breeskin
Mr. H. Harvard Arnason
Dr. David W. Scott

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GW

GOLDEN WEST SAVINGS AND LOAN ASSOCIATION · 1632 FRANKLIN STREET, OAKLAND, CALIFORNIA 94612 · TELEPHONE 451-3947

November 18, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

I have just received a letter from Betty Ecke telling us that you plan to be in San Francisco for the "unveiling" of the murals. We are delighted at the news.

First of all, is there anything we can do to make your stay more enjoyable? Would you like us to make hotel reservations for you, etc., etc.?

Second of all, do you have any suggestions about the party we plan to have to present the murals? At the present time, we are thinking of Monday, December 28, as the date. Would you like to send us a list of those whom you would like invited?

I look forward to hearing from you soon.

Sincerely,

Marion

(Mrs.) Marion O. Sandler
Senior Vice President

MOS:eck
cc: Mrs. Tseng Yu-Ho Ecke

Blind P. S. I have enclosed for your interest the "copy" suggested by Tseng Yu-Ho to accompany the reproduction of one of the panels.

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

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November 17, 1964

Mr. Barry R. Peril
1401 Walnut Street
Philadelphia 2, Pa.

Dear Barry (May I?):

I was delighted to hear from you and am overwhelmed with your kindness in sending me the most constructive suggestion I have had in connection with my gift. While I accepted the fact that I could get no benefit whatsoever except the pleasure of sharing my prize possessions with a great many people, it will be an added pleasure to get some material benefit as well.

I expect to see an accountant whom I have engaged to take care of all my personal affairs and with your permission will show him the references to clauses cited. What pleases me most is that I can continue not only my previous commitments in the way of gifts - which have always exceeded the allotted deductions - it will give me an opportunity to add to these. However what is most important to me is that I feel that a truly friendly bond has been established between the Perils and me and I look forward to many more meetings in the future when I will have an opportunity to reciprocate your generosity.

With best regards,

BGH/tm

NORTON GALLERY AND SCHOOL OF ART

PALM BEACH ART INSTITUTE

E. R. HUNTER, *Director*

PIONEER PARK, WEST PALM BEACH, FLORIDA
TE 2-5194

dor to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 20, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

Thank you very much for your long, friendly and informative letter of the 17th, which came yesterday.

I shall call you Tuesday evening as you suggest, but meanwhile, you may have time to read this!

First of all, I fully understand your refusal to fill out the Bill of Sale as I sent it to you. Our legal counsel, George Coleman, who is a "smart cookie", if I ever knew one, fully agrees with you, and, based on the fact that you, as Stuart Davis' dealer (i.e. broker), registered the sale, you have only to ask (push) for a good (clear) title from the Estate. In fact, Mrs. Davis has no legal right to refuse it, or to block the sale.

Mr. Coleman does not presume to interpret New York law, but suggests that Mrs. Davis' efforts to cancel the sale are tantamount to "selling short".

Think about this, and I will call you. My home phone number is 585-1109.

Sincerely yours,

Bob

E.R. Hunter
Director.

ERH:p

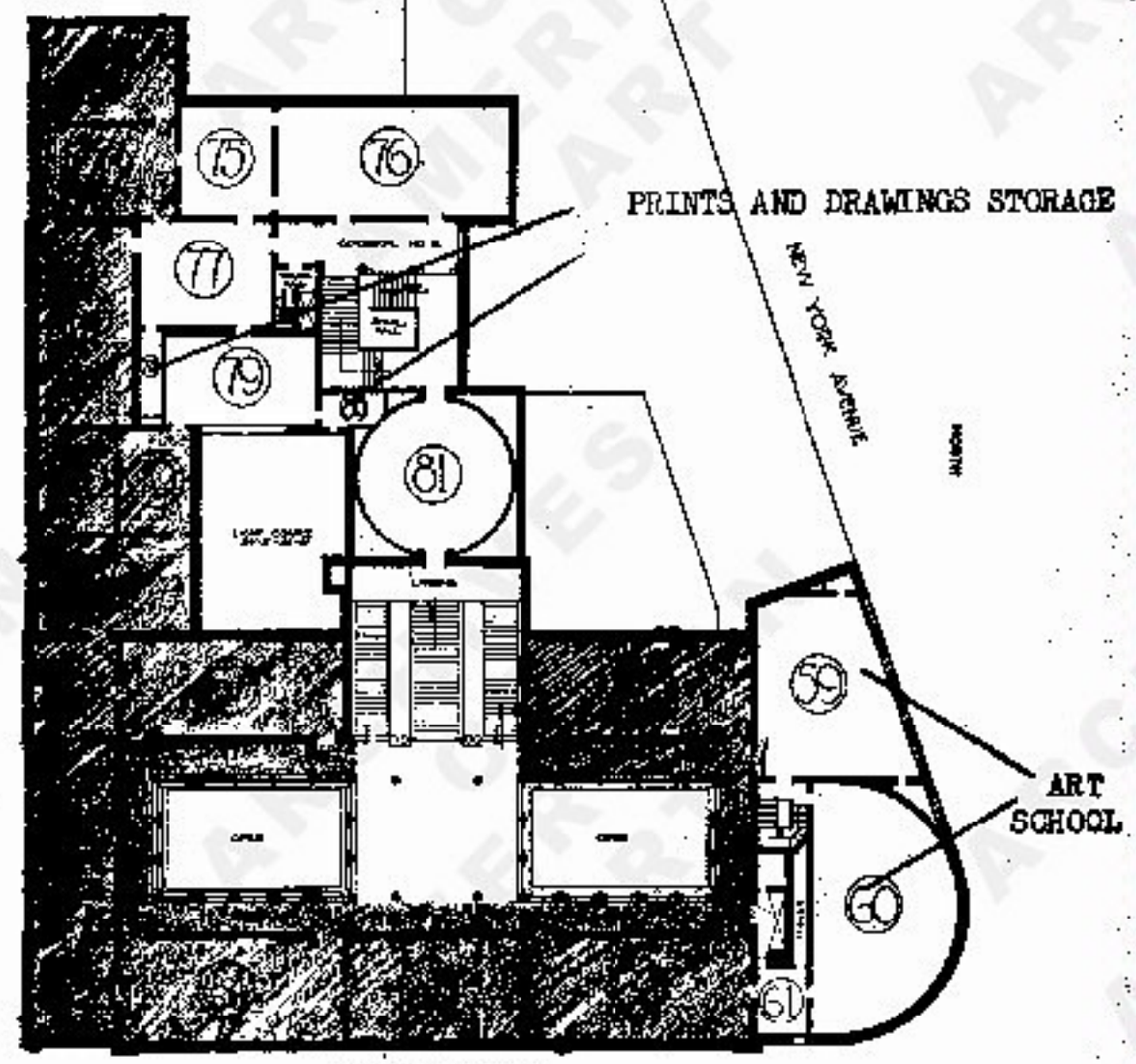
POSSIBLE FUTURE EXPANSION OF AMERICAN GALLERIES

AMERICAN PAINTINGS AND SCULPTURE (Colonial, Federal and mid- 19th cent.)

RESERVED FOR SPECIAL EXHIBITIONS

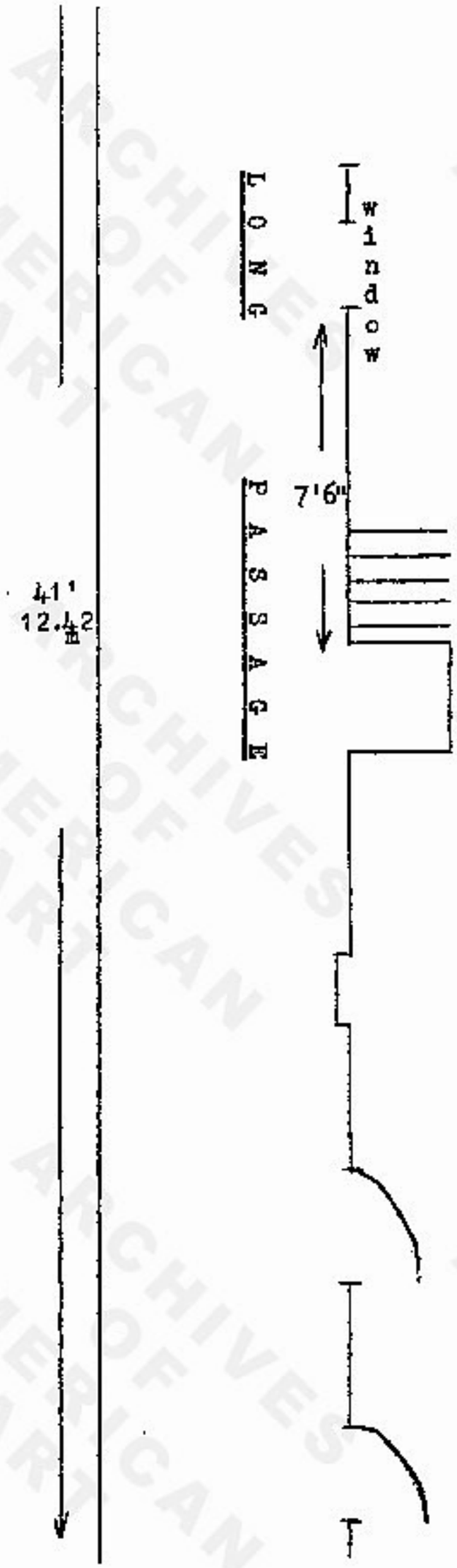
AMERICAN DRAWINGS

EUROPEAN PAINTINGS AND SCULPTURE IN GALLERIES NOT COLORED



- SECOND FLOOR PLAN -

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



GALLERY ONE : 50'

CORRIDOR (8 PANELS) : 21'

GALLERY TWO : 71'

LONG PASSAGE : 47'

(one side 41')
" " 6'

GALLERY THREE : 71'

HEIGHT OF HANGING AREA (AVERAGE) : 8'6"
2.60m

SCALE : 1" = 4'
" : 2.5cms = 1.22m

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GRACE BORGENICHT GALLERY INC.

1018 MADISON AVENUE, NEW YORK 21, N. Y.

LEHIGH 5-8010

memorandum • *from* GRACE BORGENICHT BRANDT *director*

November 5, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith,

Enclosed please find a snapshot of a signed Zorach terra cotta 13" high which I bought at a charity auction over fifteen years ago. There is a white plaster patina over much of the sculpture.

I would appreciate a current evaluation for insurance purposes.

Thank you so much.

Sincerely,

Grace

Grace Borgenicht Brandt

GBB/rs

ARCHIVES OF AMERICAN ART

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82 Central Park South,
New York, N.Y., 10019

Lavenson Bureau of Advertising, Inc., 116 South Seventh Street, Philadelphia, Pennsylvania, 19106, 215-WAlnut 3-1250

November 13, 1964

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y. 10022

Dear Miss Halpert:

Attached is a copy of my original letter to you. As you can see by the underlined portion, we would only like permission to reproduce the painting as it is an integral part of the New York Times review. This would not be published and would be used in a mailing to approximately 400 book dealers.

As I mentioned to you, we would like a letter of permission as quickly as possibly.

Thank you.

Sincerely,

LAVENSON BUREAU OF
ADVERTISING, INC.

Steven M. Lember

Steven M. Lember

SML: jt

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November 12, 1964

Mrs. J. O. McCauley
P. O. Box 164
Blacksburg, Virginia

Dear Mrs. McCauley:

Thank you for your kind letter of November 3rd, addressed to Mrs. Halpert, and for the catalog.

For the 39 years of its existence, The Downtown Gallery has concentrated exclusively on the work of American artists and this policy, of course, will continue.

There are many, many galleries in New York which represent artists other than Americans and we wish you great good luck in finding the proper affiliation for your friend.

Again, thanks for your interest.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1135 Grant St. Denver Colo.

Entrance and Courtyard to Kit Carson's Home and Museum, Taos, New Mexico.
Color Photo by John Floodberg

Published by Petley Studios, 4031 E. Van Buren, Phoenix, Arizona

NOV 25 1963 COLO

Hy Edith,
Stopped here on way back from Los Alamos. Sorry but was all exciting things shut at this time. Fascinating area — exciting terrain! Working at full pace but never so glad to come home. Hope all is well! Greatly love from you will keep me as hard! Love Rose

Mrs Edith G Halpert
Downtown Gallery
37 E 51 Street
New York,
N.Y.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

7:00 a.m. Thu. 15

Pars - Tokkio Junction

POST

On our way to Persepolis — next article about you in Paris edition of Herald Tribune! Great!

Flying for 1 day from Tehran to see ruins of ancient Persia. Footprint — melon with breakfast of fresh Iranian caviar.

Love and warm regards —

PEGGY and STANLEY WINKELMAN

No. 275

14R

NATIONS - UNIES

AIR-MAIL

MRS. EDITH G. HALPERT

DOWNTOWN GALLERY

51st ST. BETWEEN MADISON + PARK

NEW YORK, NEW YORK

Tehran Inn Co. Tehran - Iran

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November 10, 1964

Mr. Stephen Birnbaum
530 West End Avenue
New York, New York

Dear Mr. Birnbaum:

Ben Shahn recently made a new version of CAT'S CRADLE in an edition limited to seven. To date he has delivered just one print, which is exhibited in the Print Room, but we hope to get the balance in the near future. Meanwhile, you might like to see this copy and reserve one of the few remaining. Do let me know.

Sincerely yours,

EGH/tm

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

November 10, 1964

Mr. John Davis Hatch
Coordinating Advisor, Fine Arts Program
Spelman College
Atlanta 3, Georgia

Dear Jerry:

Yes, we do have difficulties with the Postal Service in America. Now that the election is over, with such excellent results, perhaps there will be an improvement. However, I'm glad that the paintings arrived safely and am eager to know how they appeal to you.

I hope the exhibition is well received and that the return shipment will be lighter, with paper stuffing replacing some of the pictures in the crate.

My best regards.

Sincerely yours,

EGH/tm

ARCHIVES OF AMERICAN ART

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November 18, 1964

Mrs. Joan Avnet
Avnet Gallery
7 Grace Avenue
Great Neck, New York

Dear Mrs. Avnet:

With regard to our invoice #10443 to you for 6 copies of the MAX WEBER book, would you be good enough to send us your Resale Certificate Number for our records in connection with this sale.

Many thanks for your attention.

Sincerely yours,

Jean Schoen, Bookkeeper

ARCHIVES OF AMERICAN ART

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 7, 1964

Mr. Hermann Warner Williams, Director
The Corcoran Gallery of Art
Washington, D. C.

Dear Bill:

I can't recall whether or not you and Dick Madigan made notes of the selections of drawings for the December exhibition and the paintings for the Biennial Exhibition. Consequently, I thought it would be a good idea to send you a check list of each. You may return these with any comments and we will prepare the regulation consignment invoice and will also send the bill for the photographs you retain.

Do you require biographical notes on these artists? If so, these will be sent on request.

I hear you are coming to New York on Tuesday and hope we can get together sometime during the day, which happens to be scheduled practically per minute, but I will make some arrangement to free myself. My doctor changed my mind about going up to Newtown to close the house for the winter and I will devote myself to the Corcoran plans and the two paragraphs we discussed on Sunday.

Best regards.

Sincerely yours,

EOH/tm

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BROWN UNIVERSITY
Bicentennial 1764-1964
PROVIDENCE, RHODE ISLAND 02912

November 13, 1964

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st St.
New York 22, N.Y.

Dear Mrs. Halpert:

The 1965 Kane Memorial Exhibition will be held in Providence, R.I., March 31 through April 24, to honor the Bicentennial of Brown University. The seventy-eight artists included in the exhibition have been chosen by Thomas B. Hess, Hilton Kramer and Harold Rosenberg in two categories. The first list comprises artists who, in the opinion of the critics, have come into prominence since World War II; the second list, artists who are expected to be of particular importance in the immediate future. Paintings and sculptures will be shown in the galleries of the three sponsoring institutions -- the Providence Art Club, the Museum of Art, Rhode Island School of Design, and Brown University.

A full catalog will illustrate all works and will include critical essays especially written for this exhibition by the three critics. It is expected that this catalog will receive national distribution as a Bicentennial Publication of Brown University Press.

One or more of the critics have nominated Stuart Davis and have suggested that we turn to you for help. If you agree to help us in principle, we shall plan to visit your gallery in the near future in order to make a specific choice either from works presently in your hands or from recommendations as to works in other collections which might be obtained. Of course, the costs of insurance and transportation will be covered.

The three sponsoring institutions will be grateful indeed for your assistance in making this the important exhibition we are confident it will be.

Sincerely yours,

William H. Jordy
Professor of Art

University Hall, 1770, A National Landmark

November 12, 1964

Mr. Ansley Graham
Galerie Intime
1542 Kelton Avenue
Los Angeles 24, California

Dear Mr. Graham:

Despite the fact that some doubt was expressed by others regarding THE BLUES, I am purchasing it and you will find our check enclosed for the figure that you stated in your letter of August 4th.

Now that it has been purchased, I would appreciate the additional information - specifically, the name of the previous owner, which will complete our provenance and which we will consider confidential.

Sincerely yours,

EGH/tm

P. S. Please sign and return the receipted bill.

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

Nov. 11th

From:
Joan LaCaille
140 East 81st St.
New York City 10028
Tel: LE 5-6287

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PUBLICITY REPORT - ZORACH EXHIBIT: Nov. 8th, 1964
Country Art Gallery - Westbury, L.I.

Oct. 25th - NY Herald-Tribune: photo & story

Oct. 26th - NY Journal-American: photo

Oct. 31st - NY Journal-American: Jerome Zerbe column

Nov. 3rd - NY Times: story

Nov. 5th - NY Daily News: Nancy Randolph column

Nov. 6th - NY Journal-American: Suzy Knickerbocker column

Nov. 6th - Women's Wear Daily: "Carol Says" column

Nov. 6th - Women's Wear Daily: "Eye" column

Nov. 6th - World-Telegram/ Brooklyn edition: photos & story

Nov. 8th - Newsday: Jean Paris feature - photo & story

Nov. 9th - NY Herald-Tribune: Eugenia Sheppard column

Nov. 9th - NY World-Telegram: Joe Dever column

Nov. 9th - Women's Wear Daily: "Carol Says" - full page

Mentions also appeared in:

Newsday - Ruby Evans column
L.I. Press

To be checked:

Locust Valley Leader
L.I. Star Journal
Westbury Times

Radio & TV Mentions:

The Ewells Show: WNBC
Helen Hall: WCBS - [illegible]
Peter Lind Hayes & Mary Healy: WOR
The Bontempi Show: WOR-TV - Oct. 31 + Nov. 7

Pending - photo publication of opening:

Herald Tribune
Journal-American
Town & Country Magazine

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FOREWORD

The Smithsonian Institution, chartered over one hundred years ago by Congress for the "increase and diffusion of knowledge among men," has long had a wide range of interest in American art. Joseph Henry, the first Secretary, although a scientist of pre-eminence, was much concerned with broad intellectual interests. To him men could not be complete or educated without the appreciation of art or nature in equal measure. In his way he was a generalist, charting a lifetime voyage of exploration in the realms of the intellect.

The National Collections, which have existed for longer than their governing body, the Smithsonian Institution, have always had objects of art, but only in 1938 were the art collections woven into a cohesive program for the future by Congressional legislation and authorization. The result, the emerging National Collection of Fine Arts, is what is so ably described within by the Director, David Scott, and his colleagues.

S. Dillon Ripley
Secretary

October, 1964

tor to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaeo is living, it can be assumed that the information ay be published 60 years after the date of sale.

ANSLEY GRAHAM'S GALERIE INTIME
MODERN FRENCH PAINTINGS SHOWINGS BY APPOINTMENT

November 14 '64

Downtwon Gallery,
New York City N.Y.

Dear. Mrs. Halpert:

Enclosed is signed purchase invoice as requested on the STUART DAVIS picture that you acquired from this galerie.

As I told you this picture was acquired from the artist by Mrs. Will Durant who ran a shop in Greenwich Village at the time.

Mrs. Will Durant gave the picture to her daughter several years ago. I obtained it from her, Mrs. Ethel Kay.

Would appreciate the return of the two slides for my files.

Yours very truly,

ANSLEY GRAHAM

1542 KELTON AVE., LOS ANGELES 24 • TELEPHONE: GRANITE 7-6944

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November 12, 1964

Mr. Richard Janson, Director
Robert Hull Fleming Museum
The University of Vermont
Burlington, Vermont

Dear Mr. Janson:

We would appreciate having photographs of your two drawings by Yasuo Kuniyoshi, listed below.

Would you be good enough to send these to us at your earliest convenience, with your bill.

Many thanks for your attention.

Sincerely yours,

Donelson Hoopes,
Assistant Director

DH/tm

LANDSCAPE WITH SNAKE	1921	Ink and Wash
FARM SCENE	1922	Ink and Wash

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

OLIVER BAKER ASSOCIATES INC. · Photography · 243 East 60th STREET · NEW YORK 3, N. Y.
OFFICE: SPRING 7-2080
LA[illegible]

The Downtown Gallery
32 East 51 Street,
New York. N.Y.

Nov. 12th.1964

Dear Tracy,
Enclosed please find the corrected bill as requested. Now I have a request. On all future orders, please send billing instructions also, as I do more rebilling for the Downtown Gallery than these reorders are worth.

sincerely,

Geoffrey Clements

Geoffrey Clements

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Breakin

BANDO & CHOSUN HOTELS
SEOUL
REPUBLIC OF KOREA

CABLE ADDRESS
"BANDOHOTEL"

Nov. 24th '64

Dear Edith:-

I am writing from this far off corner of the world to send you my greetings and to hope that plans for the Stuart Davis Memorial Exhibition are progressing well. I hear from Harry Lowe that the date for the opening is to be later than formerly considered and that is fine for me since I do want to be back in time to help with the final arrangements and do my plans stand, that will be about March 4th. My heart is set on the show's being a tremendous "shot in the arm" for the National Collection of Fine Arts and it must be most representative and spectacular in order to do justice to the artist.

In my lectures, with slides, that I am giving - mostly to college students - averaging between two and three talks a day - when the two Davis slides are shown there is always a hum of pleasure - His appeal is truly universal - The two

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Interviews: contact with such radio and TV programs as MONITOR and the TODAY SHOW but scheduling was cancelled due to the illness of Mr. Zorach

Photos: were arranged gratis through the PR departments of the Delmonico and Regency Hotels of Miss Anita Colby's committee members and others. Due to unforeseen circumstances the photos were not used. Mr. Peter Fink supplied photos of Mr. & Mrs. Zorach and sculpture studies which were released to the L.I. papers.

Refreshments: Spanish Sherry, 2 bartenders, glasses, ice buckets, etc. were supplied gratis through the courtesy of the Luther Conant Agency. Mrs. Latham Maytag kindly donated 2 cases of liquor to defray costs of the preview exhibit.

Charity: in order to secure maximum press coverage it was arranged that the Zorach show be held as a benefit. Arrangements were made to tie-in with Guideposts for Children Inc. which supports a unique project for the treatment of very young retarded patients at Lenox Hill Hospital in NYC. This seemed especially appropriate since the play school part of the program stresses the therapeutic use of clay and paints.
Guideposts, in turn, mailed out a considerable number of invitations, supplied volunteers to handle "door admittance" and should defray certain specified expenses involved with the exhibit.

---

cc:
Mrs. Edward Watson - Country Art Gallery
Miss Anita Colby - Chairman: Benefit Committee
Mrs. Charles Bannet - Guideposts Inc.
Mr. & Mrs. William Zorach

IX. Fulfilling the Mission: Further Services to American Art

In addition to developing "the American Tate" and setting up the "Office of Community Exhibits," with its artmobiles, the National Collection of Fine Arts proposes to perform the following services in the cause of American art:

1. To further the appreciation of American art by providing at the gallery of the National Collection of Fine Arts in Washington a series of exhibits, publications and lectures, and by developing related educational material.

2. To further the study of American art by creating an archival and study center with an adequate library, and by providing facilities for graduate students and mature scholars.

3. To further the encouragement of American art by studying means of recognizing and developing talent, and employing mature artists productively.

4. To promote the preservation of American art by recording and caring for art belonging to the government, and by developing adequate storage and conservation facilities. (The National Collection of Fine Arts has offered storage and conservation services to the White House as well as to several government agencies with valuable art in danger of deterioration.)

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DOREMUS & COMPANY, LTD.
ADVERTISING · PUBLIC RELATIONS
NEW YORK · BOSTON · PHILADELPHIA · CHICAGO · LONDON
931 SANSOME STREET · SAN FRANCISCO 4
YUkon 1-4020

November 4, 1964

Mrs. Edith Halpert
c/o Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Dear Mrs Halpert:

Enclosed you will find an envelope addressed to Mr. Ben Shahn.

The envelope contains a request to do some illustrations for our client, Crocker-Citizens Bank.

We are not sure if the Downtown Gallery represents Mr. Shahn in commercial work. If not, would you be good enough to forward this letter to Mr. Shahn.

If for some reason he is not available (perhaps too busy, perhaps out of the country) would you be kind enough to let us know as quickly as possible as we have a deadline to meet.

Thanking you in advance for all your help,

Cordially,

Dan Bockman

Dan Bockman
Creative Director

DB:jmcd

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November 10, 1964

Mr. John Leeper
Director
Marion Koogler McNay Art Institute
San Antonio, Texas

Dear John:

I appreciate receiving your bulletins. In the current issue I note that the sketch book Pascin's written "will appear in November" and of course look forward with great pleasure to seeing this important document with an excellent forward.

Evidently I scared you or something because you did not reply to my previous letter relating to a party to introduce the publication to the New York public. How about it?

Do let me hear from you.

Sincerely yours,

RGM/rb

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For ARTS AND LETTERS, Howard Wise Gallery (December 10 - January 9)

TURKISH GIRL — Late 19th century. Wood carving, polychromed; 63" high, with base. (#1464)

FISH — No date. Wood carving; 42" long. (#1795)

RED MILL — Late 19th century. Sheet iron, painted; 31" x 22". (#1704)

EAGLE — By John H. Bellamy. c. 1860-70. Wood carving, polychromed; 26" spread. (#5)

INSURANCE PLAQUE (locomotive) — No date. Cast iron; oval 9" x 11½". (#698) NOTE: If this is out of town, as you surmised, omit.

BEN SHAHN — Psalm 133 in Red, 1960. Watercolor, 10¾" x 6½". (#315) NOTE: But if you are still game to lend the Hebrew job you mentioned as being upstairs, it might be better for our purpose. We may include a Japanese figure or so by Ulfert Wilke. So why not?

STUART DAVIS — Highstown Turn-off, 1960. Gouache; 15½ x 11½" (#132)

ARCHIVES OF AMERICAN ART

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November 25, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Edith:

In confirmation of conversations with you and Mr. Hoopes, I am enclosing a list of loans which I hope you will be able to make to the Wise Gallery for an exhibition from December 10 through January 9, called Arts and Letters.

Information about these pieces is added as it would appear on the labels. If it is incomplete or inaccurate I should appreciate corrections. Unless you prefer otherwise, each label will credit the loan to the Downtown Gallery.

I know that some of the pieces are not for sale. For those which are, a price list would be welcome. Also, I neglected to discuss financial arrangements in case of sale. What are your thoughts in this respect? Further: insurance valuations.

If it is convenient, we would like to have the material picked up about the middle of next week. If this is possible would you let me know pickup locations and the best times for you?

Here and there, notes under various items cover any further thoughts I have had about them.

I am extremely grateful to you for your help. Simple as it may seem to outsiders, I know what a general nuisance requests of this kind become.

Yours sincerely,

Douglas Meekly

DM:ah
Encl.

M & R DIRECTORIES

10 EAST 39TH STREET
NEW YORK 16, N. Y.
TEL. 684-7790

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No

November 9, 1964

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Miss Halpert:

The air and steamship lines carry millions of tourists to New York every year and, yet, have no service instituted for supplying these passengers with a bona fide shopping and service guide to the city. That's why so many of them (Pan American, Air France, SAS, KLM, Qantas, Sabena, Alitalia, United States Steamship, Grace, etc.) endorses and distribute "Your Passport to Shopping in New York" all over the world to passengers actually en route to this city, and why Northwest Orient (also covering the Far East), Delta and American Airlines distribute it stateside as well.

The booklet is made available to passengers in several ways: as they pick up or receive their transportation tickets...aboard ship or plane...and at Kennedy Airport through Pan American's closed circuit TV to arriving visitors.

At the request of these transportation companies, whose caution is both commendable and understandable, the Passport to Shopping limits listings in every category to sources where quality, good service and a high degree of ethics prevail. Because every listing firm must be checked, we naturally go to leaders in the field to obtain listings and limit the listings in number.

We would like to include you in our shopping service as a source recommended by the transportation companies who distribute Your Passport to Shopping. There is a fee (for listing to enable us to eliminate those shops and services we deem not up to the necessary standard,) a modest one considering the extent of distribution and the level of the endorsement.

Our representative would like to call on you to show you our Shopping book dummy, our authenticated distribution and to invite your participation. We shall telephone for an appointment at your convenience.

Sincerely yours,

M & R DIRECTORIES

Mae Gottlieb

Mae Gottlieb

MG:lt

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Nicholas' Brown
Lancaster Gallery

HOTEL NEW WESTON
A KNOTT HOTEL
MADISON AVENUE AT 50TH STREET
NEW YORK, N.Y. 10022

15th November 1964

Dear Mrs. Halpert,

I am so sorry you were ill and hope you are feeling better.

I am leaving for Chicago and Boston tonight and will be back here on Friday morning for at least a week. I would like to meet you and discuss the project which is a most exciting idea

With best wishes

Yours very sincerely,

Nicholas E. Brown

THE BALTIMORE MUSEUM OF ART

WYMAN PARK BALTIMORE MARYLAND 21218 Telephone 889-1735

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November 24, 1964

Dear Mrs. Halpert:

Now that the exciting exhibition "1914" has come to a close, I write to express my personal gratitude, and that of Dr. Rosenthal, for your aid and support in this enterprise, and to thank you on behalf of the Board of Trustees, the staff, and the 38,000 visitors who have benefited from it. This exhibition has been a success in every respect and has got our second fifty years off to a fine start.

Our warmest thanks to you for your ready cooperation and your personal interest which have been of the utmost importance and great value to us in achieving our goals for this exhibition.

Sincerely,

Charles Parkhurst
Director

Mrs. Edith Gregor Halpert
Downtown Galleries
32 East 51st Street
New York, New York 10022

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November 28, 1964

Mrs. Lee Lester
5440 Vicaris Street
Philadelphia, Penna. 19128

Dear Mrs. Lester:

Again, thank you for your letter.

Mrs. Halpert plans to be in the Gallery on December 9th and will be happy to see you between 1 and 1:30.

We look forward to meeting you.

Sincerely yours,

(Mr.) Tracy Miller

Ken Davis

VIII. Fulfilling the Mission: The Office of Community Exhibits and Artmobiles

In order to meet its responsibilities, the National Collection of Fine Arts proposes to establish an "Office of Community Exhibits," aimed at providing American communities, small as well as large, in all parts of the country, with high quality, educational exhibitions.

A most important means of circulating these exhibits will be through artmobiles. Supplementary services and exhibits will also be developed.

The artmobile is a gallery housed in a large truck trailer. Several states already have such traveling galleries. Their success indicates that the service should be made more widely available throughout the country.

It is the goal of the National Collection of Fine Arts to assist regional museums, art councils, and other art and service organizations to present a variety of educational art exhibits and to circulate these as widely as possible.

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November 18, 1964

Mr. Boris Mirski
166 Newbury Street
Boston, Massachusetts

Dear Boris:

Mrs. Halpert was just returning from her lecture in Memphis, Tennessee when I reported that I had talked with you. She was delighted that you had gotten and were getting things she wanted.

She also asked me to remind you that we have no framing facilities here so to please frame all the paintings you are sending on.

Many thanks. See you soon, I hope?

Sincerely,

Tracy Miller

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THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721
UNIVERSITY ART GALLERY

Dear Mr. Emry

November 5, 1964

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

I am sorry to have alarmed you concerning the Folk Art sculpture. I am enclosing the photograph you sent which is marked #1742 but this is not the picture of the rooster we have which is marked #1742. The one we refer to is yellow with black striping and has much shorter legs than the enclosed. He is mounted on a spatula-shaped board painted red and this in turn is mounted on a block of black wood. I am having several views taken this afternoon and will send them to you shortly.

No photo of the peacock would reveal any damage and I do not believe there is any. It was just that the right wing was slightly more movable than the left. I'm sorry I probably described it badly.

I think the rooster is the one described as Red Rooster, weathervane, wood carving, painted, late 18th C. $490.00. I shall keep you posted. We shall handle it as little as possible.

Sincerely,

Margaret McCurdy

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The Corcoran Gallery of Art

Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

November 20, 1964

METROPOLITAN 8-3211

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

Selections for the invited section of the 29th Biennial Exhibition of Contemporary American Painting have been completed and I would like to request the loan of the following paintings:

Abraham Rattner:	Figure in Blue	61-010 (1809)
	Up From the Wilderness #2	63-011 (1847)
	Six Million #1	63-015 (1842)
	Six Million #2	63-016 (1848)
Morris Broderson:	The Rape #1 (Kabuki Series)	
	Nun of the Skull #4 (Kabuki Series)	

The Exhibition will be on view here from February 26 to April 18, 1965. Since the Award Jury meets on January 14 and 15 we will have to pick up the paintings between December 21 and 31. The pick-up and transportation will be handled by 7 Santini Brothers. You will be notified in advance by them as to the exact time of pick-up. We hope that you will help us keep costs down by having the paintings readily available at the agreed time.

Enclosed are our forms; please fill in one catalogue form for each painting and return it to us. The frame forms should be filled in and attached to the paintings. The catalogue cards should reach us as soon as possible in order to give our Registrar sufficient time to have the works of art insured. The Gallery and its insurance company do not assume any responsibility for damage caused by the use of improper materials or methods on the part of the artist.

Mrs. Inga Heck of the Gallery staff will handle sales. We will take a 10% commission from all sales of paintings exhibited in the Biennial.

May I extend my thanks for your courtesy and cooperation in making this arduous task pleasant and, we hope, successful.

Sincerely yours,

Director

HWW/gb

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LAKEVIEW CENTER FOR THE ARTS AND SCIENCES

PEORIA, ILLINOIS

AFA

142 West Detweiller Drive
Peoria, Illinois
November 20, 1964

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

It is a great joy to see even the photograph of your "Peaceable Kingdom". I can understand your reluctance to ship it and I can arrange to personally hand-carry it to Peoria, since I do make this trip from time-to-time. The insurance will, of course, be arranged nonetheless. I feel certain that I can arrange to return it in the same manner. Treasurers like this are rare in the world, and deserve all the care that can be provided.

Last week in London, I had the pleasant surprise of seeing your picture and reading your story in the Paris edition of the Tribune. I thought it well done and it did make a favorable impression in London.

I look forward to meeting you. With sincere thanks.

Sincerely,

Joseph C. Haefelin

Joseph C. Haefelin
Co-Chairman - Opening Exhibit

JCH:jad

November 17, 1964

Mr. E. R. Hunter, Director
Norton Gallery and School of Art
Palm Beach Art Institute
Pioneer Park
West Palm Beach, Florida

Dear Bob:

As you gather, I did not forward the two copies of the Bill of Sale for the Stuart Davis painting. I showed the Bill of Sale to my accountant and he pointed out that, while we have registered the sale in our books, I have not paid for the painting. Therefore, I may not sign the document as "said party of the first part does vouch himself to be the true and lawful owner of the said goods" . (This is the last paragraph on page 1.)

While we sent the Davis estate attorney a record of our "accounts payable" to the estate, we were advised not to send a check until requested. This report includes a good many other outstanding sales during the past year, for which Stuart did not wish to be paid. Under the recent ruling, the artist could extend his income this way over a period of five years and in each instance he asks us specifically for a specific amount either quarterly or not at all. I don't dare pass this document for the DESIGN FOR NEW YORK MURAL to Mrs. Davis, as you know she was violently opposed to the sale. If it is conceivable that the check could be sent on to the Gallery under some other circumstances, I think we can manipulate somehow but it would be dangerous of me to predate this document even as of August in view of the fact that the Continental Illinois National Bank and Trust Company of Chicago may not wish to be a party of such a collusion. Mrs. D. has taken over in a big way and, while we are continuing on excellent terms, her newly-found sense of power after 25 years or more of not being permitted to participate in any of Stuart's affairs has engendered an attitude which her attorney is trying to curb, but has not been successful. He warned me to play along with her for the time being until she decides to release some of the control. This refers to her handing out to various would-be writers of Davis biographies all sorts of important archives which should be assorted and directed to the proper individuals. The attorney and I had a long talk about this situation, which worries him intensely as it does me, despite the fact that she constantly repeats that Stuart would want me to continue handling all his affairs as of the past. I am giving you all these details which of course are confidential and which you may be able to explain subtly to the powers that be and perhaps get a suggestion which will solve the immediate problem.

You know of course that I want the Norton Gallery to have this painting and will do all I can to carry through the transaction. Perhaps some smart cookie among your connections can unravel or solve the situation.

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November 10, 1964

Mr. Richard Titelman
3507 Baker Boulevard
Altoona, Pennsylvania

Dear Mr. Titelman:

Thank you for your letter.

I am sorry that you and Mrs. Titelman disagree on the Weber's but I am sure that with a little more exposure to this great artist's work on several occasions will make it much easier for you to arrive at a decision of the type or period of this work which will please you the most.

Insofar as the Kuniyoshi situation is concerned, all the Plate numbers mentioned through 55 are unavailable as they have been sold during these many years either to museums or private collectors. However, in our next exhibition opening on December 1st we are devoting one gallery to Kuniyoshi. The show will comprise the original drawings which he later adjusted to lithographs with slight variations. Among these you will find drawings similar to 48-53 and 62-72 as well as these lithographs. Several in each medium will be for sale and I would suggest that you come in as close to the opening day (there will be no preview) as you can to have a varied selection.

It will be very nice to see you and Mrs. Titelman and I look forward to your visit.

Sincerely yours,

MM/rb

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Pl write Nov 18, 1964
No —
we have only original.

Downtown Gallery
New York City,
Sirs,

In a Better Homes & Garden I come across an American Primitive from your gallery. Do you have prints, or do you know of any distributor who may have prints of early American art?

I shall appreciate an answer from you in my enclosed envelope.

Genevieve G Robertson
2001 E Grant
Tucson, Arizona

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

November 6, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Please attach the enclosed card to the sheet listing gallery dimensions sent with Mr. Williams' letter to you dated November 4.

Sincerely yours,

A R Fadeley

Secretary to the Director

enclosure

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November 10, 1964

Mr. Dan Bockman
Creative Director
Doremus & Company, Ltd.
231 Sansome Street
San Francisco 4, California

Dear Mr. Bockman:

I am sorry to be somewhat tardy but your letter dated November 4th did not reach me until Saturday, the 6th. The Gallery is closed on Mondays but I am dictating the reply (on my day off). Meanwhile, I am forwarding the enclosures to Ben Shahn, although I doubt whether he will undertake this project.

On the other hand, if he does I would advise you to communicate with the owners of these drawings for permission for reproducing these as advertisements and on TV. Otherwise it might be embarrassing for your client.

Sincerely yours,

EHH/rb

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

November 6, 1964

Mr. Gudmund Vigtel, Head of the Museum
Atlanta Art Association
1280 Peachtree Street N. E.
Atlanta, Georgia 30309

Dear Vig:

I was very glad to hear from you and to learn that you were coming to New York in the near future. Incidentally, today I was getting a report from Louis Regenstein from Atlanta who was greatly impressed with the project of the new Center of which the Museum will be a part.

I expect to be in town all through November with the exception of the 15th and 16th and possibly the 17th when I will be visiting in Memphis, Tennessee. Do let me know when you expect to get here far enough in advance so that we can plan some sort of a little shindig. Don will join us. I am very happy to have him here and look forward to a much more relaxed life hereafter as I know that he will help me tremendously.

My best regards.

Sincerely yours,

EOH/tm

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November 10, 1964

Mr. William A. Leonard
Director
The Contemporary Arts Center
113 W. Fourth Street
Cincinnati, Ohio 45202

Dear Mr. Leonard:

Thank you for your letter.

Indeed I will be very pleased to send you the Osborn Exhibition and will ascertain whether some of the purchasers will agree to lend so that we may keep the collection as inclusive as possible although we have additional paintings which could not be shown for lack of space. These will serve to fill in whatever gaps there may be. For your information, everything is matted and framed and ready for hanging. You may have anywhere from 20 to 35 paintings to show. With a few exceptions they all measure ~~or the equivalent of 16 x 10".~~

I am now enclosing the catalogue and the check list together with our publicity release and I will try to get duplicates of some clippings which have appeared, others will come later. Unfortunately, we did not have the material ready in time to make the art magazines which have a pre-view date 4 to 6 weeks in advance.

The Exhbition closes here on November 28th and if you can arrange with a New York packer to pick them up on Monday, the 30th, we will have everything ready for you. I will send you the consignment invoice in advance so that you can arrange for your insurance. I will also include several photographs for the press. As you probably know, the airlines have reduced their rates so considerably that air freight is only a fraction more expensive than railway express and of course reduces the shipping period to a minimum plus the fact that much gentler handling is assured.

Please let me hear from you by return mail.

Sincerely yours,

RMM/rb

23 x 36

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THE NEWARK MUSEUM

49-49 Washington Street / Newark 1, New Jersey / Telephone Mitchell 2-0011

Miss Katherine Coffey
regrets
that she is unable to accept
the kind invitation of
The Downtown Gallery
to attend
The Preview Reception and to meet the artist
Monday, the second of November
Nineteen hundred sixty four
from five until seven o'clock

The Downtown Gallery
32 East 51st Street
New York, New York 10022

ARCHIVES OF AMERICAN ART

[cond. NCFA 11-23-69]

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

THE MISSION AND THE PROJECTS OF THE NATIONAL COLLECTION OF FINE ARTS SMITHSONIAN INSTITUTION

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November 14, 1964

Goldsmith Bros.
77 Nassau Street
New York, New York

Attention: Mr. Mottola

Dear Sir:

We would like to order the following items:

✓3 doz.	3x5 white pads	74YL-35
✓1 doz.	"While You Were Out" pads	81YL-W031
✓3 reams	Unglazed onion skin #6	74YL-196
✓3 pkg.	4x6 loose white sheets to fit holder	#59YL-1270
✓3 doz.	8x10 canary ruled pads	74YL-1080
✓1 box	Continental typewriter carbon	76YL-5324
✓3	Small ring binders (to hold sheets per attached)	5015½
✓1 ream	White legal bond	74YL-265
✓12 sets	Tabbed indexes	83YL-013C
1 lb.	Rubber bands (per attached)	79YL-63
✓1 doz.	Salary receipt pads	82YL-SW24
✓1 ream	White bond	74YL-165
✓100	Linen reinforced sheets	83YL-2513-P
✓4	Calendar refills (per attached)	W580-3M
✓100	White ledger sheets	82YL-920-10
✓1	Clip board	82YL-15
✓2 doz.	Spring-lock label holders	SL-1

Thank you for your prompt attention.

Sincerely,

Tracy Miller

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or urchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 13, 1964

Mr. Louis Rosen
c/o H. Gersten
10 Fraser Avenue
Monticello, New York

Dear Mr. Rosen:

Thank you for your letter.

It is very difficult to give you an idea of price for the works of Ben Shahn as the price range is very wide. For instance, we have drawings by this artist from about $300. to about $3000. and paintings up to $10,000.

We hope that you will follow through on your plan to visit the Gallery when next you are in New York and look forward to meeting you.

Sincerely yours,

Tracy Miller

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130½ East Sixty-fifth Street
New York 21

Nov. 13, 1964

Dear Edith,

It was a lovely evening. Thank you so much for asking me.

Willie left last night for Paris, ~~He~~ England, Rome Milano and to Israel at the end of the following week. He

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November 10, 1964

Mr. J.W. Alsdorf,
President
Alsdorf Foundation
3200 Peterson Avenue
Chicago, Illinois 60645

Dear Mr. Alsdorf:

Thank you for your letter.

I am greatly impressed with the idea of the Alsdorf Foundation particularly so at a time when other collectors are forming "mutual art funds".

Since you are familiar with the work of many of our artists, I don't want to send you an avalanche of photographs and would appreciate your cooperation in checking off the names of the artists whose work interests you especially. To simplify the matter, I am underlining those works available at this time, including Stuart Davis who will be as soon as the Federal Approval Seal is placed on the inheritance tax report.

I can promise you prompt action as soon as you indicate the names of the artists who interest you -- and hope that you and Mrs. Alsdorf will be in New York and will pay me a visit.

My very best regards.

Sincerely yours,

RH/rb

ARCHIVES OF AMERICAN ART

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sweetly cooperative. Besides they take up a lot of room in our files.

Pardon me for so sounding so dull, but it is way past midnight and my voice and vocabulary are giving out.

As ever,

DGH/tm

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pending situation in which it is hoped that a "ring" engaged in the manufacture and distribution of fraudulent works would be uncovered and prosecuted. He also reported on the pending negotiations with art dealers groups in Paris and London and with police authorities in those cities as well as with the FBI looking toward the organization of an international committee which might be helpful in connection with thefts and frauds.

Cooperation with Museums. Mr. Colin reported on developments in a campaign started last spring by the Association's President, Mr. Rosenberg, to enlist the aid of the Association of American Museums and the Association of Museum Directors in both the authentication and appraisal of works of art donated by American contributors to American museums. It has been the feeling of the Association's Board of Directors that the museums should assume greater responsibility in connection with their acceptance of donated works of art. With that in mind, a committee of museum Directors is to be appointed who will meet with a committee of our Association in an effort to work out cooperation in the indicated areas.

Summer Exhibition. Mr. Edelson reported that the 1964 Exhibition had had more than twelve thousand visitors and that the reviews and comments were generally excellent. The hanging of the Exhibition, which had been supervised by Sally Fairweather and Marian Willard, with some help from Grace Borgenicht, showed a great improvement over the 1963 Exhibition. It was agreed that prompt consideration should be given to the nature of the 1965 Exhibition and that a committee would be appointed by the Board of Directors to consider a number of suggestions which had already been received.

Artists' Change of Galleries. Mr. Colin reported that member dealers had begun the practice of filing with the Association copies of their correspondence with other galleries, and with artists previously associated with such other galleries, relative to a possible new gallery association by the artists. The Association is keeping a file of such correspondence for the purpose of having available the facts in the event that there is any criticism of a gallery's practices.

New Members. Mr. Colin referred to the Annual Report of the Directors, a copy of which had been supplied to each member with the Notice of the Annual Meeting, and which listed all of the members who had been admitted in the period from October 1, 1963 to September 30, 1964. Mr. Colin called special attention to the fact that since the last Members meeting, the new members of the Association were Lock Galleries in New York, the Makler Gallery in Philadelphia, Charles E. Slatkin Galleries, Inc. in New York, and the B. C. Holland Gallery in Chicago.

[Lend. Brown 11-19-64]

THE SAN ANTONIO ART LEAGUE

WITTE MEMORIAL MUSEUM BROADWAY PARK SAN ANTONIO 9, TEXAS

TAylor 6-0847

ior to publishing information regarding sales transactions, earchers are responsible for obtaining written permission m both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information y be published 60 years after the date of sale.

November 18, 1964

Mr. and Mrs. Irving Brown
1500 Carroll Street
Brooklyn, New York

Dear Mr. and Mrs. Brown:

I should like to thank you on behalf of both the San Antonio Art League and the Witte Museum for your most generous loan to us for our John Marin Exhibition. Your address had not been given to us by the Downtown Gallery; otherwise we surely would have expressed our appreciation to you earlier.

Unfortunately the major portion of the exhibit - that sent by the Downtown Gallery - arrived late, actually a day or two after our opening, so that we were unable to produce a catalog for the show. We had planned to and were very disappointed that the arrangements did not work out favorably.

The exhibition was, however, very successful, and we had appreciative audiences throughout the three week exhibition period. Donald Goodall, who is Chairman of the Department of Fine Arts at the University of Texas, presented a slide lecture on the work of Marin at the exhibit opening, to a capacity crowd. This was, I believe, the first Marin exhibit in this area, and was therefore particularly worthwhile.

Thank you again for your loan. Visitors seemed especially delighted with the "Circus Lions in the Ring."

Very truly yours,

Martha Utterback

Martha Utterback
Curator of Art

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...ons both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

Nov. 19, 1964

Mrs Edith Halpert
The Downtown Gallery

Dear Mrs. Halpert:

I wrote to the Witte Museum, of San Antonio, requesting a copy of the catalog of the recent Marin show held there. Thought you'd be interested in seeing the reply we received from them (copy attached).

Best regards. See you at your annual Christmas show (tonight and early).

Sincerely,
Lew Brown

P.S. Pauline says "Hello".

November 4, 1964

Mrs. Roe M. Powell
860 Gainsborough Drive
Pasadena, California 91107

Dear Mrs. Powell:

In reply to your letter I want to advise you that under no circumstances would it be permissible to use a Stuart Davis painting, print or any other work of art for any purpose whatsoever. He was always very opposed to the use of the artist for promotional purposes and would not have agreed to the arrangements you have outlined under any circumstances. Furthermore, the attorney for the estate has blocked all activities in connection with the work of this artist. This will continue for a period of at least six months.

In connection with your idea of using the design on your invitations, that would be not only objectionable but illegal as the artist retains all copyrights. Therefore, won't you be good enough to drop this whole project and advise me accordingly.

Sincerely yours,

EGH/tm

Registered Mail
Return Receipt Requested

ner to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

November 10, 1964

Mr. William E. Salomon
Box 840
Silver Springs, Maryland 20901

Dear Mr. Salomon:

I'm sorry that I cannot be of help to you in connection with the Stuart Davis card. Both the artist and the Gallery retain reproduction rights of the artist's work and we cannot grant the permission you request under any circumstances. This is a firm policy, established for many years.

Sincerely yours,

EGH/tm

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SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

36
33½ EAST 68th STREET, NEW YORK, N.Y. 10021
(212) UN 1-9278

SKOWHEGAN, MAINE
(207) 474-9345

November 20th, 1964

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Mrs. Leo Simon, Chairman
Hudson Walker
Mrs. Vanderbilt Webb
Mrs. Harry Lewis Winston

Mrs. Edith Gregor Halpret
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

It was great fun visiting with you last week. And, I was particularly pleased that you will let us couple your name with the scholarships you are giving in memory of Stuart Davis and Kuniyoshi.

We will award the one in memory of Kuniyoshi to the Department of Art, the University of Illinois in Champaign-Urbana. The man we have contacted in the awarding of scholarships is James R. Shipley, Head of the Department of Art. Do you know him or the Dean, Allen S. Weller, of the College of Fine and Applied Arts of which Shipley's department is a part?

We will award the Stuart Davis scholarship to the Pennsylvania Academy of Fine Arts or to the Philadelphia Museum College of Art, whichever you prefer if the Governors award one scholarship to each of the schools each year. Last year we gave one to each of the schools and the recepients were two of the best students.

In a short time I want to send out a publicity release on these named scholarships to art editors and magazines. Hence, someone should tell Sara about the Kuniyoshi scholarship before she hears or reads about it. Will you tell her or do you prefer that I tell her?

Sometime after I come back from vacation the middle of January, I want to talk to you about the David Rockefellers and how we get them aboard.

Much love,

Jack

John Eastman, Jr.
Director

je:jf

dor to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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AMSLEY GRAHAM'S GALLERIE INTIME
AUTHENTIC PAINTINGS SHOWING BY APPOINTMENT
1542 KELTON AVE., LOS ANGELES 24 TELEPHONE GRANITE 7-6944

I can get you more intimate details as to the actual aquisition's. In fact I know more but I don't feel that I should put it on a letter without specific approval of my client.

Dear Mrs. Gilpert:

I have your letter of November 5 regarding

This painting came from the original owner who acquired it from Mr. Davis in Greenwich village at the time it was painted. This owner and the family are of outstanding reputation and I might tell you that she knew Mr. Davis very well, helping him when he was first married, and as I understand it, his wife died in childbirth.

If I were to have and submit you an affidavit signed by this party you would instantly recognize the name as a nationally known personage.

I do not believe that this person would offer a painting that is not original as she would have no reason to so do. Since this painting has been in the owners hands since acquired in 1923 there could of course be no photographic record of this work. I also had and sold a vase of roses (1927) influenced by Gris, which came from the same source.

I donot wish to report to the owner that this is not authentic in the opinion of some conservator and I believe that you should apprise him of the facts in this letter.

I am also enclosing the photograph of the Gris type that was also in possession of my client having been acquired from Mr. Davis about the same time. Please return both slides to me.

UNIVERSITY OF CALIFORNIA. LOS ANGELES

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO SANTA BARBARA • SANTA CRUZ

LOS ANGELES, CALIFORNIA 90024

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November 20, 1964

Mrs. Edith Halpert
Director, The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Edith:

It would greatly help me if I could know in the near future whether we have a green light on the Stuart Davis exhibition and when it might come to us. When I talked to David Scott in Pittsburgh, he was more than willing to do anything for our side, needless to say. I believe, therefore (and always did) that it is up to you. We would like to open with the Davis exhibition in the autumn. September 20 to October 1, for the opening is ready and waiting. Later than that would be very difficult indeed. It would have to go over to the Spring--say April--1966.

Yours hastily,
but nonetheless affectionately,

Fred

Frederick S. Wight
Chairman
Department of Art

FSW:cf

ARCHIVES OF AMERICAN ART

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THE DOWNTOWN GALLERY
32 East 51 Street, New York, N.Y.

November 24, 1964

Mr. Zoltan F. Buki
Arkansas Arts Center
MacArthur Park
Little Rock, Arkansas

Dear Mr. Buki:

I deeply regret the long delay in my reply but I was rather upset with the report I had received from the University of Arizona and was discouraged about further shipment of the material we lent. In recent years we have had some unfortunate experiences and have had occasion to witness the handling of crates by railway express truckmen. There has been considerable damage in practically every shipment.

Before I decide on the extension of the exhibition I will contact Arizona once again and ask for photographs to ascertain whether the reports were exaggerated or not and you will hear from me shortly thereafter.

Sincerely yours,

jwd

VI. Defining the Mission of the National Collection of Fine Arts

The Traveling Exhibition Service shows how effectively the responsibilities assigned to the National Collection of Fine Arts can be met.

But there is much else to do. A broad mission has been envisaged for the National Collection of Fine Arts. It must extend its efforts to effect a broad enrichment of American life. It must make a substantial contribution to the cultural life of all American communities.

A wider public should be reached, since the present traveling exhibits go principally to the main museums, inaccessible to many Americans. Other materials (slides, filmstrips, movies, lectures, reproductions, booklets) should be made available. New means of distribution should be developed.

In addition, other services in the cause of American art should be performed. The National Collection of Fine Arts has been instructed to encourage contemporary art and should investigate ways of doing this. The Smithsonian is an institution "for the increase of knowledge" and the National Collection of Fine Arts should buttress its other activities with materials for the study of past and contemporary American art. The National Collection of Fine Arts has been designated a repository for arts belonging to the government, and should devise means of protecting and presenting the national art treasures. Finally, the National Collection of Fine Arts falls heir to the responsibility of presenting to the country its own collection of American art, and it must strive to fulfill this lofty mission.

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SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

November 16, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, New York 10022

Dear Mrs. Halpert:

I feel certain all is going well with your day in Memphis. Enclosed is the invitation I received; I thought you might like to have it for your files.

Adelyn's trip seems to have started off as a great triumph and I may have a letter from her before my trip to New York. I will telephone tomorrow to see if Wednesday is still convenient for you. Dr. Richard Wunder, our Curator of Painting and Sculpture, is planning on making the trip with me and I hope the Director, Dr. David Scott can be with us.

Sincerely yours,

Harry Lowe
Curator of Exhibits

Enclosure

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REVISED
16 XI 64

THE CORCORAN GALLERY OF ART
BASEMENT FLOOR PLAN
AREA

ROOM	GALLERY DIMENSIONS		
18	19'-1" x 27'-1"	19.083 x 27.083	516.825
19	21'-4" x 36'-5"	21.333x 36.416	776.863
20	25'-10" x 42'-10"	25.833 x 42.833	1,106.527
21	38'-9" x 25'-0"	38.750 x 25.000	968.750
22	38'-9" x 26'-5"	38.750 x 26.416	1,023.620
24	25'-0" x 9'-2"	25.000 x 9.166	229.150
25	39'-1" x 24'-2"	39.083 x 24.166	968.678
A	27'-3" x 22'-0"	27.250 x 22.000	599.500
B	23'-6" x 11'-10"	23.500 x 11.833	278.075
C	27'-0" x 11'-10"	27.000 x 11.833	319.491
D	8'-10" x 10'-0"	8.833 x 10.000	88.333
E	28'-0" x 20'-9"	28.000 x 20.750	581.000
Alcove 1	8'-6" x 10'-3"	8.500 x 10.250	87.125
Sculpture Court	48'-10" x 16'-0"	48.833 x 16.000	781.328
			7,802.365 square feet

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November 12, 1964

Mr. George M. Hammond
P. O. Box 362
Hornell, New York 14843

Dear Mr. Hammond:

Thank you for your letter.

The official photograph of Stuart Davis is available from Conway Studios, 45 West 57th Street, New York City.

We are returning herewith your $2.

Sincerely yours,

Tracy Miller

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IV. What is the Traveling Exhibition Service of the National Collection of Fine Arts?

The Smithsonian Institution Traveling Exhibition Service offers over 80 exhibitions to museums, university and college galleries, and other institutions to assist them in presenting varied cultural and educational programs to their public. Exhibitions are offered in the fields of painting and sculpture, prints and drawings, oriental art, architecture, design and crafts, history, children's art, science, and photography.

The rental of these shows varies from a fee of $50 per month (plus transportation charges) to a maximum of over $10,000 for extraordinarily valuable exhibitions. Exhibitions usually cost at least several hundred dollars. The Program is self-financing through the rental fees received.

The tradition of traveling exhibitions is as old as art itself in America. In colonial times limners packed European portrait engravings and exhibited them at the crossroads. Later, Americans studied the Civil War through panoramas of battle scenes that were exhibited around the country in covered wagons. The Smithsonian Traveling Exhibition Service continues the old tradition of traveling displays.

III. What is the record of the National Collection of Fine Arts?

The National Collection has worked for years with a budget and staff insufficient to undertake the broad responsibilities assigned. Nevertheless, it has made its contributions.

It cares for and exhibits government art collections, including the oldest collections of government art, and some important groups of painting, sculpture and decorative arts.

It has sponsored continually changing temporary shows, as many as twenty a year. These have represented American and foreign arts and crafts; many have been sponsored by important national societies or foreign embassies.

It has developed a lending service, and it has placed hundreds of art works in government buildings, including the White House.

It has established and developed a most important Traveling Exhibition Service. This Service meets part of the demand placed on the National Collection of Fine Arts for "wide distribution and cultivation" in matters of art. The Service is limited, however, to the presentation of exhibits which pay for themselves on a rental basis. Within these limitations, it has been most successful.

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November 11, 1964

Mr. Richard N. Gregg, Director
Paine Art Center and Arboretum
Box 1097, 1410 Algoma Boulevard
Oshkosh, Wisconsin

Dear Mr. Gregg:

Thank you for the return of all the items, but one, which you had on consignment for your Robert Osborn exhibition.

We have your letter of October 12th in which you state that HORSE 1961 is being held pending consideration by one of your Trustees and that we should know the result by November 1st. Would you be good enough to let us know the outcome of this. May we now expect the return of the picture or is it to be retained?

Many thanks for your attention to this matter.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

ARCHIVES OF AMERICAN ART

COLBY COLLEGE
WATERVILLE, MAINE

DEPARTMENT OF ART
BIXLER ART AND MUSIC CENTER

November 13, 1964

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I want to extend our thanks to you for making possible the loan of the "Colored Bargeman" by Arthur Dove and the "Seated Figure" by Max Weber to our recent show. We would have liked very much to have had either of these works remain with us. Now that some of our patrons know what we are interested in, perhaps some day these works or others similar to them will come our way.

The two paintings will be returned to you shortly by Berkeley Express if they have not been already.

Once again, thank you for your cooperation.

Sincerely yours,

Christopher Huntington
Curator

CH/g

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AS TO PRICES?
I WOULD APPRECIATE
THIS. THE NEXT TIME
I AM IN N.Y, I
WILL COME BY YOUR
GALLERY.
MEANWHILE COULD
YOU FAVOR ME?

RESPECTFULLY
LOUIS ROSEN
GON GERSTEN
10 FRASER AVE
MONTICELLO, N.Y.

ARCHIVES OF AMERICAN ART

CONFIRMATION OF CHANGE

SUBSCRIBER'S COPY

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LUCE-ROMEIKE

TEL. BARCLAY 7-8288
39 CORTLANDT STREET
NEW YORK 7, N. Y.

DATE CONFIRMED: November 4, 1964

OUR ORDER NO.: T.79

YOUR ORDER NO.:

TO: THE DOWNTOWN GALLERY
Mr. Tracy Miller
32 East 51st Street
New York, N.Y. 10022

This confirms your letter of October 29, 1964.

We have accordingly taken the following action regarding your order:

We have instructed our readers not to mark the AP story by Jorie Lueloff about women art dealers.

Items involving deletions from your order of clipping classifications formerly authorized require three working days subsequent to the date of this form, to allow for mailing of clippings already in the process of production under your previous instructions.

THE PRESS CLIPPING SERVICE

NEW YORK
CHICAGO
TOPEKA
MESA, ARIZ.
LOS ANGELES

THANK YOU.

LUCE-ROMEIKE By William Karas